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MISS LOUISE HAMPTON. In Mr. Fred Maxwell's Sketch, Empire, Shoreditch. Dis. Jan. 17, 15, Mt. Pleasant-lane, Clapton, N.E.

MISS JOAN HARCOURT. Mr. Gordon Eldred's Co. En route.

MISS ETHEL HARDACRE. Mrs. Hawthorn, "Hindle Wakes" Co. This, T.R., Middlesbrough; next, Grand, Derby.

MISS CHERRY HARDY. Principal Boy, Milton Bode's "Humpty Dumpty." This, Oxford. Next, Coventry.

MISS ZERLINA HARRINGTON. "A Daughter of Pleasure." 4,000 Performances. West End Playhouse, Glasgow. Jan. 19, T.R., Coatbridge.

MISS ADELA HARVEY. Disengaged till Feb. 23. Then Doris Henley, "Laughter of Pools." Add., 5, Manor-place, Dewsbury, Yorks.

MISS GWEN HAWKINS. On Tour. Marie in "When Paris Sleeps." Per. add., 6, Knollys-road, Streatham.

MISS LILLIAN HERRIES. Disengaged. Star Lead. 3, Garden-street, Darlington.

MRS. E. HILL-MITCHELSON. Address, Field House, Kirkheaton, Yorks.

MISS JEANNIE HOLMES. Lucille in "The Red Heads." Finsbury Park Empire.

MISS ALICE INMAN. Character Actress. Offers invited. Spring Lodge, Manningham-lane, Bradford.

MISS CLARA JECKS. Address, C/o "The Era"; or A.A.

MISS KITTY LOFTING. At liberty for Spring. Address all letters c/o "The Era."

MISS MARGARET LYNHART. Bandmann's Opera Co. All coms. Empire Theatre, Calcutta.

MISS MOLLY MALIM. Lead, "A Heritage of Hate" Co. Jan. 12, Junction Theatre, Manchester.

MISS MABEL MANNERING. Lady Derham in "The Ever Open Door." This week, Guildford.

MISS PHYLLIS MANNERS. Mr. Albert Douglas's Season. Winter Gardens, New Brighton. Dis. Feb. 3.

MISS BEATRICE MARSDENE. Disengaged. 37, Claverton-street, Victoria, S.W.

MISS EDIE MARTIN. Matilda Crusoe, "Robinson Crusoe." This, Swindon. Next, Guernsey.

MISS VIOLETTE MAY. (Mrs. Henry Hallatt). Florine in "The Woman Conquers." Jan. 19, G.T., Halifax.

MISS JOSEPHINE MIDDLETON. Title-role, "Manoeuvres of Jane." Winter Gardens, New Brighton.

MISS NITA MINARDS. Address: 15, Beauchere-road, The Grove, Hammersmith, W.

MISS IRENE MONCRIEFF. Dis. Character, Broken French, Cockney, &c. Address, 92, Drakefield-road, Balham, S.W.

MISS KATHARINE MORRIS. Pamela in "The Manoeuvres of Jane." Winter Gardens, New Brighton.

MISS MARGARET MURCH. Lead. At liberty. C/o 32, Regent-street, W.

MISS MARGARET NOBLE. Flora in "A Scrape of the Pen." Royalty T., Glasgow. Dis. Jan. 19.

MISS ROSALIE NOTRELLE. Lead, "The Gambler" Co. Per. add., 9, Ellerton-rd., Wandsworth Common.

MISS ADA PALMER. Mr. Martin Harvey's Canadian Tour. 78, Merton-road, Wimbledon.

MISS EDITH PITHER. Disengaged. 91, Tollington-park, N. Hornsey 422.

MISS WINIFRED FELIX PITT. An engaging Fairy Queen—"Referee," Dec. 28, 1913. Borough Theatre, Stratford.

MISS JESSIE PRICE. (Mrs. Charles Langley). Dis. Char. 15, Windsor-road, Holloway, N.

MISS FLORENCE RANCLIFFE. The Prince, "Jack and Jill." Disengaged. Jan. 26, Jan. 19, King's Theatre, Dover.

MISS STELLA E. RAY. Sourette, "His Indian Wife" Co. This, Palace, Kirkcaldy. Next, Dumfermline.

MISS MINNIE RAYNER. Character, Comedy, Grande Dames, Disengaged Feb. 2, Grand T., Southampton.

MISS HELEN RICHMOND. (Mrs. Alfred Grenville). Disengaged. Light and Low Comedy. Address, 53, Saltoun-rd., Brixton, S.W.

MISS DORRIS ROBERTS. MR. ROLAND DANIEL. Address, Managers' Club.

MISS NANCY ROBERTS. Garrick Theatre, W.C.

MISS LILIAN ROSEBURY. Eng. by Moss and Stoll Empires, Variety Controlling, &c., till 1917. Address, Theatre Royal, Bradford.

MISS ENID ROSS. Lead, "Madame de Moray's Secret" Co. New Theatre, Cambridge. Disengaged Jan. 28, termination of Tour. Address, c/o "The Era."

MISS NELLIE SHEFFIELD. A little bundle of laughs—Brighton Press. Big Success, Sally, the Slavey, Grand, Brighton. Offers invited for Spring.

MISS LALLA STANHOPE. Disengaged. Leading Business. 90, Kennington-road, London, S.E.

MISS GERTRUDE STERROLL. Repertory Theatre, Liverpool.

MISS ELLA VANE. Disengaged. Fern Villa, Southbank-road, Southport.

MISS E. WALTON-HEMMING. Lead, Messrs. Baugh and Moule Co. This and next, Picturedrome, Devonport.

MISS FLORENCE WILLIAMS. Address, C/o "The Era" Office.

MISS MARGARET WITHERS. Sister Lil, Mr. E. M. Lander's "Ever Open Door" Co. Jan. 12, Theatre Royal, St. Helens.

MISS AMY WOOD. Disengaged. Char. Parts, Char. Com. or Path. O. W. Sketches, Tour, or Stock. Concluded two years with Mr. Cyril Maude. 2, Saltoun-rd., Brixton.

MR. RONALD ADAIR. Disengaged. Leads. Disengaged. 26, Gladsmore-road, Stamford Hill, N.

MR. ALFRED D. ADAMS. Engaged by Mr. Evelyn A'Dell. Dis. for Lead till Jan. 26. Add., 33, Park-road, Willaston, Nantwich.

MR. CLAUDE ALLINGHAM. Disengaged. Juveniles, Heavies, and Character. River Nook, Deodar-road, Putney, S.W.

MR. ALEC ALVES. At liberty. Leading Business. A.A., 32, Regent-street, W.

MR. ROBERT ASHBY. Engaged by Mr. Louis Meyer for "Who's the Lady?" Co. Rehearsing. A.A.

MR. CYRIL AUSTEN-LEE. Returned from S. Africa. At liberty. 44, Albemarle-street, Piccadilly, W.

MR. GEORGE R. J. AUSTIN. and MARIE FLORENCE. 92, Rectory-road, Fulham, S.W.

MR. ROBERT AYRTON. Hale Hamilton's Season, Queen's Theatre, W.

MR. WILFORD BAILEY. Character, Comedy, and Old Men. Royalty, Barrow. Next, Alexandra, Hull.

MR. WALTER BANNISTER. Stage Manager for Mr. Brandon Thomas. Prince of Wales Theatre, W.

MR. JOHN HASTINGS BATSON. Address, c/o the A.A.; or "The Era."

MR. RONALD BAYNE. Also LITTLE ELSIE BAYNE. 41, Wiltshire-road, Brixton, S.W.

MR. E. R. BEAUMONT. Producer and Stage Manager, "Cinderella" Panto. Disengaged February. Add., c/o "The Era."

MR. HENRY BEDFORD. Disengaged. London, or First-class Tour.

MR. SYDNEY BLAND. Address, 15, Market-street, Weymouth.

MR. CHARLES BOULT. Arrangements complete. All enquiries re insurance, &c., "The Era," London (to be forwarded).

MR. CLIFFORD BOWN. Address, 68, Windsor-road, Holloway, N.

MR. HARRY BRAYNE. Colonel Pomponnet, "Oh! Oh! Delphine!" Theatre Royal, Rochdale.

MR. H. T. BRICKWELL. Managing Director, Canterbury Theatre of Varieties, London, S.E.

MR. C. A. WENLOCK BROWN. Disengaged till Feb. 16. 11, Trumans-road, Stoke Newington, N.

MR. and MRS. DENNIS BRYAN. (Miss Marion Fawcett). At liberty. 7, Westbourne-square, W.

MR. LEYTON CANCELLOR. Address, Vaudeville Theatre.

MR. and MRS. HARRY CANE. Dis. O.M. and W., Char., and Special. 22, Linden-gardens, Chislewick, W.

MR. VINCENT W. CARLYLE. Leading Business, Producer, and Manager. Immediate offers invited. 3, Garden-st., Darlington.

MR. W. H. CAVENDISH. Light Comedy, Character, Aristocratic Old Men, Legitimate. Town only. Disengaged. Address, Putney Heath, S.W.

MR. C. T. CHAPMAN. Lord Leonard Alcar, "The Great Adventure." Jan. 19, Oxford and Cambridge.

MR. EDWARD CHESTER. Disengaged Jan. 19. Till Saturday, Royalty, Glasgow. After, 40, Gratton-terr., Cricklewood, N.W.

MR. F. GERARD CLIFTON. Louis Meyer's African Tour. All coms., Standings Theatre, Johannesburg.

MR. C. F. COLLINGS. Disengaged. Address, Sapote, Oppidans-road, N.W.

MR. MERVYN COLOMB. Baritone. Lord Lyndale, Mr. George Dance's Co., "The Dancing Mistress." This week, Carlisle.

MR. TOM CONWAY. Address, 48, Tulse-hill, S.W.

MR. ERNEST G. COVE. Sailing for America Jan. 14. John Price in "Change." Add., 34, Gloucester-crescent, Regent's Park.

MR. HARRY CORNWALL. At Liberty for Old Men, Character Business, &c. Add., 12, Bryett-road, Holloway.

MR. WAL CROFT. Tammie Tourletap, "Aladdin." Theatre Royal, Edinburgh.

MR. JULIAN CROSS. Disengaged. Address, 13, Eglantine-road, Wandsworth, S.W.

MR. F. HUGHBERT DANE. Address, St. James's Theatre, S.W.

MR. ERNEST DARE. MISS M. LOWE-DARE. Leading Business. Address, 4, Park-place, St. James's, S.W.

MR. and MRS. PHILIP DARIEN. (Miss Violet Macaree). Leading Business. Joint offers invited. 156, Eastern-rd., Brighton.

MR. and MRS. JACK DENTON. (Hettie Chattell). Pantomime, Wimbledon Theatre, S.W.

MR. CECIL DU GUE. The Vicar, "Should a Woman Tell?" This week, Middlesbrough.

MR. CHARLES A. EAST. Producing for Mr. Croke. MISS EAST ROBERTSON. Dis. February. 17, Adie-road, Hammersmith, W.

MR. FRANK FOLLOWS. Jas. Kennion in "The Younger Generation" B. Iden Payne's and H. Theodore's Co. Spring tour.

MR. CHARLES FRANMORE. This, c/o Mrs. West, 13, Grindlay-st., Edinburgh. Next, c/o Mrs. Sharp, 72, Buccleuch-st., Glasgow.

MR. WM. FRASER-BRUNNER. 85th week, Gen. Man., Miss Helena Millais' "Silver Creek" and "The Creole." F., Southampton.

MR. W. H. GARBOIS. Disengaged. 18, Mornington-road, Regent's Park, N.W.

MR. ALFRED GODDARD. The Spider, "Little Miss Muffet." Theatre Royal, Birmingham.

MR. DOUGLAS GORDON. Engaged by Miss Horniman for Spring Season, Produce and Stage-Director. Gaiety Theatre, Manchester.

MR. FRED GROVE. Eva Moore and H. V. Edmond's Co. Garrick Theatre, New York, U.S.A.

MR. CHARLES GROVES. "Finnella." Gaiety Theatre, Manchester.

MR. HENRY HALLATT. Star Lead in "The Woman Conquers." This, T.R., Sunderland. Jan. 19, G.T., Halifax.

MR. LESLIE HAMILTON. 11, Farnbridge-road, Sydenham, S.E.

MR. FREDERICK HARKER. Disengaged. Berkeley, Chester-rd., Erdington, Birmingham.

MR. CHARLES HARLEY. Disengaged. Address, Actors' Association.

MR. CHARLES HARRINGTON, Jun. "Madame de Moray's Secret" Co. This, New T., Cambridge. Next, T.R., Blackburn.

MR. LEONARD S. HARRISON and CONSTANCE MEDWIN. (Mrs. L. S. H.). Coms., 99, Boston-st., Hulme, Manchester.

MR. and MRS. WILSON HOWARD. (Miss Carlotta Anson). "To Right His People's Wrongs." This week, Hippo, Sheerness.

MR. and MRS. C. WORDLEY HULSE. (Miss Madeline Grande). Leigh-Marquand Rep. Add., 41, Lillieshall-rd., Clapham Common.

MR. P. HUNTLEIGH. Dis. after Jan. 21 for Juv. Leading Bus. S.M., or A.M. This and next, c/o Mrs. Cross, 11, Trinity-rd., Folkestone.

MR. JOHN KILLNER. The Boy in "The Toy-maker of Nuremberg." Opera House, Harrogate.

MR. RICHARD HENRY LACE. Mr. R. H. Lacey's Blondelle is perfect. "Burton Daily Mail," Jan. 2, 1913. Per. add., 19, Parkfield-drive, Liscard.

MR. J. R. LA FANE. "Cinderella." Pantomime. Grand Theatre, Southampton.

MR. CHARLES LAKE. Business Manager, F. R. Benson, Ltd. (South). Add., Managers' Club, 5, Wardour-st., W.

MR. C. LEVESON LANE. "The Brass Bottle" Co. This, Palace Pier, Brighton. Next, D.P., Eastbourne.

MR. GEORGE F. LEICESTER. Disengaged. Character Bus., Old Men. 6, Oakden-street, Kennington-road, S.E.

MR. ARDENE LINDEN. De Mauret in "The Turning Point." West Pier, Brighton. Next, Pier, Eastbourne.

MR. FRANK LISTER. Kiburn Empire. Spring offers invited.

MR. and MRS. FRANK LISTON. (Maad Warburton). "The Red Coat." En route; or Managers' Club, 5, Wardour-st., W.

MR. CARTER LIVESLEY. Sarah, the Cook, "Dick Whittington." Theatre Royal, Bradford.

MR. FEWLESS LLEWELLYN. Disengaged. 15, Atney-road, Putney.

MR. AIDAN LOVETT. "Sanctuary." Tivoli, Stranraer, W.C.

MR. CARL LYLE. Belasco Management. All coms., Friars' Club, New York.

MR. and MRS. CHALMERS MACKEY. This week, Opera House, Cork.

MR. J. T. MACMILLAN. Disengaged. Add., 65, Dumbarton-road, Brixton Hill, S.W.

MR. and MRS. GEORGE MALLET. At liberty. 10, Rusholme-road, Putney Heath, S.W.

MR. H. F. MALTBY. At liberty Feb. 1. Winter Gardens, New Brighton.

MR. PERCY MARSHALL. Disengaged. 16, Mill-lane, Hampstead, N.W.

MR. WILLIAM MATTHEWS. Engaged by Mr. A. M. Loader for London suburban tour, "The Ever Open Door." Address, 6, Jocelyn-road, Richmond.

Dramatic Cards
Continued on Page 6.

SAM LIVESLEY HAS SECURED ANOTHER DRAMATIC SUCCESS!

Enthusiastic Reception at the JUNCTION THEATRE, MANCHESTER, of

A HERITAGE OF HATE

An adaptation of CHARLES GARVICE'S Famous Novel of the same title Dramatised for the Stage by ARTHUR SHIRLEY.

THE SUNDAY CHRONICLE says:—The cordial reception accorded at the Junction Theatre was very well deserved, and its three weeks' season there should form a substantial nucleus for a sustained popularity.

THE UMPIRE says:—It is safe to predict that, during the coming fortnight, the "HOUSE FULL" notices at the Junction Theatre, Manchester, will be working overtime, for the thousands of readers who only know Charles Garvice in the printed page will be thirsting to see his characters brought to life on the stage. . . . Mr. Sam Livesley has secured a piece that should prove a real winner.

A FEW MORE PRESS OPINIONS.

THE MANCHESTER GUARDIAN says:—

There are all the ingredients of a successful melodrama in "A Heritage of Hate."

THE MANCHESTER COURIER says:—

Those persons—and they are many—who like a play with a strong love interest will be delighted with this latest production.

THE MANCHESTER EVENING NEWS says:—

From the fall of the curtain at the end of the first act the success of the production was assured.

THE MANCHESTER EVENING CHRONICLE says:—

The two beautiful scenes on the Island of Refuge stand out, both in their writing and playing, as something far above the standard of what one usually expects in this class of dramatic fare.

THE MANCHESTER DAILY DISPATCH says:—

The Island scenes are particularly effective, being made more convincing by the sincere acting of Mr. Sam Livesley.

THE UMPIRE says:—

The production is lifted out of the ruck of ordinary melodrama by reason of the artistically and effectively mounted and admirably acted scene when, after a realistic shipwreck, Stella Mordant and her mother are thrown on the shores of an island in the Pacific, and here find Rath Rayne and his dog. . . . It is memories of these scenes that patrons of the piece will delightfully carry away with them.

THE STAGE says:—

The scenery is splendid, especially that of the picturesque coral island with its sea effects. The drama should prove a great attraction, if only for its romance and picturesque setting.

SAM LIVESLEY
AS
RATH RAYNE.

Supported by a Powerful Company of First-class Artists.

A Magnificent Scenic Production.
Wonderful and Realistic Sea Effects.Beautiful Incidents. Music specially composed for this Production.
Fine Plant of Printing by DAVID ALLEN & SONS, LTD. Everything carried. Clear Stage only required.

Managers are invited to witness this production at the JUNCTION THEATRE, MANCHESTER, where it is booked for another fortnight.

Only a few open dates this year—

MARCH 9, APRIL 6, JUNE 1, SEPT. 7,
and various onwards.Address—
GEO. E. CARLETON,
55, Boston Street, HULME, MANCHESTER.

Mr. Livesley has secured Mr. Garvice's permission to publish the following gratifying letter:—

9th January, 1914.

DEAR MR. LIVESLEY—
Seeing that I am not the playwright, but the author of the novel from which the play was taken, perhaps I may be permitted to express in a word or two my keen appreciation of the way in which you have produced "A Heritage of Hate," and my sincere admiration of the manner in which you and the rest of the company played the various characters, together with my congratulations on the great and outstanding success which the play has made.

It is a strong play, it is a drama of action and motion, and I was quite prepared, when I went down to Manchester to be present at the first representation, to see the ordinary crude and somewhat too emphatic melodrama; and it is only due to you to say that I was as surprised as I was delighted to find that, instead of the usual melodrama, you were giving the play that distinctive note of reserve, of subtle finesse, that something which we mean when we use the word "artistic"; in short, it was not a common place melodrama, but a play which appealed to the critical and the cultured mind as forcibly as to a less sophisticated audience. I, myself, who had written the story . . . and therefore might be expected to be somewhat biased, was moved by your scene with Stella on the island, and I was not surprised when, at the end of the act, the delicious "crescendo" rose, as you, thundered their applause, and insisted upon five uprisings of the curtain. The success of the play was as sure from that moment . . . If I do not specify other members of your excellent cast it is because it is impossible to do so here; they have received their tribute, as have you, at the hands of an approving Press . . . and it only now remains for me to wish you a long continuance of the success, great and unqualified, which you made at Manchester.

With kind regards, I am, dear Mr. Livesley, yours very truly,
CHARLES GARVICE,
Authors' Club, 2, Whitehall Court, London, S.W.

WALTER HOWARD'S PLAYS

(WALTER HOWARD, W. H. HALLATT, ANNIE SAKER, and ALFRED PAUMIER.)

UNPRECEDENTED SUCCESS.

"THE STORY OF THE ROSARY."

PLAYING NIGHTLY TO THE UTMOST CAPACITY AT THE

Princes Theatre, Shaftesbury Avenue, London, W.C.

FORTHCOMING TOURS.

ENGLAND—North, South, Suburban and Small Towns (Four Companies).

SOUTH AFRICA ... Spring, 1914
CANADA Autumn, 1914

AUSTRALIA and
NEW ZEALAND Autumn, 1914

EXTRACTS FROM THE LONDON PRESS:—

DAILY TELEGRAPH.

"In 'The Story of the Rosary' you will find a play which will make appeal to every wholesome emotion within you. It is melodrama, but melodrama of the best kind, full of incident, full of excitement, heroic thought and action. It will compare favourably with any previous production of Mr. Howard's, and that is saying a good deal."

DAILY NEWS AND LEADER.

"Melodrama of the best. There is the right stuff in Mr. Walter Howard's 'The Story of the Rosary.'"

DAILY CHRONICLE.

"It was a certain and passionate success that greeted Mr. Walter Howard's 'The Story of the Rosary' at the Princes Theatre on Saturday night. The play is just a briskly soulful melodrama, frank and clean and workmanlike, with something happening every moment and plenty of romantic colour. It showed what the public wants. Let theorists and 'intellectuals' prate as they may, there are human hearts beating still who devoured Mr. Walter Howard's quite wholesome romance with an enthusiasm that it was a joy to see and hear."

DAILY MAIL.

SUCCESS OF MR. WALTER HOWARD'S NEW PLAY.

"A Rosary of Dramatic Pearls. . . . The piece, which is full of rapid and picturesque action, won enthusiastic applause."

DAILY EXPRESS.

SPLendid MELODRAMA AT THE PRINCES.

"There can be indeed nothing but praise for 'The Story of the Rosary.' Its good taste is never for a moment in doubt. No one's susceptibilities will be offended by it, all is reverential and sincere. Mr. Howard is to be congratulated on a work that does infinite credit to his craftsmanship. When the curtain fell he received an ovation which he richly deserved."

EVENING STANDARD.

A BEAUTIFUL MELODRAMA AT THE PRINCES.

"Mr. Walter Howard's new melodrama, 'The Story of the Rosary,' which was enthusiastically welcomed at the Princes Theatre on Saturday night, is on a much higher plane of literary and dramatic excellence than the same author's 'Midnight Wedding,' 'The Prince and the Beggar Maid,' and kindred productions too numerous to mention. Delicacy, sincerity, conviction—these are rare qualities in a melodrama, but they are agreeably present in the play at the Princes. There is not a line or an incident that is calculated to offend the most sensitive playgoer. It was followed on Saturday night with an attention that was well-nigh reverential. . . . This charming scene was finely acted by Miss Annie Saker and Mr. Alfred Paumier, and it roused the audience to very great enthusiasm. Thus the most impressive and appealing incident in an essentially human melodrama depended for its success on a pure and lofty motive, without a suggestion of theatrical trickery."

MORNING POST.

"No one knows the game better than Mr. Walter Howard and no one plays it with greater skill, honesty or regard to decency. The play drew forth thunders of applause and shrieks of laughter from one of the biggest audiences in London; and all those who would see an admirable play perfectly acted all round can find it at the Princes."

THE STANDARD.

"It is good, honest, and stirring drama Mr. Howard has given us, and a crowded house acclaimed it with joy. His new play should draw audiences at the Princes Theatre for a long time to come."

THE TIMES.

"In 'The Story of the Rosary' Mr. Walter Howard has produced a melodrama of which the interest and excitement hardly flag for a single moment. The audience testified its enthusiasm not only at the conclusion of the play but throughout the evening at the end of every act."

THE ILLUSTRATED SPORTING AND DRAMATIC NEWS.

"'The Story of the Rosary' is the best, the most rational melodrama that there has been for a long time."

LLOYD'S WEEKLY NEWS.

"'The Story of the Rosary,' which was applauded to the echo last night, really is a very fine melodrama. With profound and almost reverent interest did last night's huge audience follow the fortunes and misfortunes of the convent Princess and her rosary-decked bridegroom, and loud were the calls which at the conclusion of an evening of splendid emotions brought before the curtain the author of the play and his principals."

EVENING NEWS.

"It is safe to say 'The Story of the Rosary' will be told to delighted listeners for many a night to judge by the rapturous reception it met with from an audience that filled the great theatre."

NEWS OF THE WORLD.

IDEAL ROMANTIC PLAY AT THE PRINCES THEATRE.

"It was an elated audience that welcomed Mr. Walter Howard's new romantic play, 'The Story of the Rosary,' at the Princes Theatre last night. There wasn't a man or woman present who did not feel the tingle that tells of deep interest. Throughout the four acts the enthusiasm never flagged. 'The Story of the Rosary' is a fountain of pleasure."

THE OBSERVER.

"Mr. Walter Howard has opened his season at the Princes Theatre with the most satisfactory melodrama produced in London for a good while past. The whole thing had a great reception and was cheered to the echo at the end of the evening."

THE PEOPLE.

"Produced with every indication of triumphant success at the Princes Theatre last night."

PALL MALL GAZETTE.

"One of the most compact and generally well-made pieces we have seen for a long time. Of the vulgarity upon which so many pieces have lived during these last few years there is not a trace in 'The Story of the Rosary.'"

THE STAR.

"The acclamation which greeted Mr. Walter Howard at the fall of the curtain at the Princes Theatre on Saturday night set the seal of popular approval on 'The Story of the Rosary.' The crowded audience emphatically demonstrated its enthusiasm for a well-constructed story—redolent of romance and devoid of psychological problems."

WEEKLY DISPATCH.

"It was a fine end to a tempestuous drama—a drama filled with many incidents to amuse and interest . . . in every sense calculated to stimulate the audience and win their sympathy. At the close of the play there were enthusiastic cheers for everybody."

SPORTING TIMES.

"Mr. Walter Howard's 'Story of the Rosary' is quite as good as anything we have seen for a long time; indeed, I fancy it is a good deal better."

WESTMINSTER GAZETTE.

"Its chief merits are its simplicity and its engaging heartiness, and the whole thing is so competent and full of movement that I came away with quite a kindly feeling towards melodrama in general."

THE REFEREE.

"'The Story of the Rosary' was received with rapture by a crowded house."

THE GLOBE.

"It would be hard to convey an impression of the overwhelming enthusiasm with which 'The Story of the Rosary' was greeted by a crowded audience. Mr. Walter Howard has undoubtedly written a great popular success which is certain to fill the Princes Theatre for many weeks to come."

Vacant Dates for all Theatres and Halls capable of staging a large production are invited from August Bank Holiday onwards. London Offices—23, Haymarket, S.W.

Business Manager for Prince's Theatre—W. F. OROWE.

Business Manager for Tours—R. BROWNLEE HAYES.

MR. HUGH MONTGOMERY. Star Lead and Com. har. H. M., at liberty. Specials, Town. 32, 34-35, Stockwell.

MR. ARTHUR B. MURRAY. In America. Seasons 1913-14.

MR. GEORGE OWEN. Haymarket Theatre.

MR. ERNEST OWTRIM. At liberty. Lead. Address, 66, Cable-street, Lancaster.

MR. GUS OXLEY. Principal Comedian. his, Empire, Islington. Next, Hippo, Croydon.

MR. JAMES E. PAGE. Spettigue, "Charley's Aunt." Prince of Wales's Theatre, every evening.

MR. WALTER PEMBERTON. Disengaged. Character, Comedy, Management, 53, Sa-toun-road, Brixton, S.W.

MR. PENNINGTON - GUSH. Sir Andrew Aguecheek in "Twelfth Night." Liverpool Repertory Theatre.

MR. CYRIL PERCY. With Mr. George Barrett in "Two Flats." his week, Pavilion, Glasgow.

MR. and MRS. FRED W. PERMAIN. (Miss Florence Le Clercq), with Miss Annie Russell in America. C/o W. H. Banker, 5324, 53rd-st., Brooklyn.

MR. and MRS. FRANK E. PETLEY. Disengaged. Add., 50, Thornton-avenue, Chiswick.

MR. FELIX PITT. Present arrangements complete. 31, Grove-crescent, Stratford, E.

MR. SYDNEY PORTER. Disengaged. Juvenile, Light Comedy. the Gray Door, off Duke-st., Manchester-square, W.

MR. GRAHAM PRICE. Teacher of Elocution and Dramatic Coach. Re dates for "The Folk Players," address, 8, Kensington studios, Keio-place, Kensington, W.

MR. C. VERNON PROCTOR. and AMY RUDD. At lib. Both Leads, Juv., or comedy. The Haven, South Mimms, Barnet.

MR. EDWARD RAY. Disengaged. Leading Light Comedy or character. 44, Highbury-grove, N.

MR. E. RAYSON - COUSINS. Wilfred Deaver, "The Silver King." his, King's, Gaiety-house. Next, T.R., Dewsbury.

MR. J. H. ROBERTS. "Finnella." Gaiety Theatre, Manchester.

MR. LEONARD ROBSON. Disengaged. Lead, Stage Management, Productions, &c. 25, Guilford-street, London, W.C.

MR. ARTHUR C. ROSE. Third season with Liverpool Repertory Co. Feste, the Clown, in "Twelfth Night."

MR. MARTIN SANDS. "The Glad Eye" Co. All coms., c/o Post Office, Cape Town, S. Africa.

MR. ARCHIE SELWYN. Disengaged. Jan. 31. Office invited. 49, Claverton-street, S.W.

MR. and MRS. JOHN B. SHINTON. (Ada M. Ryder). At liberty. Lead, Gen. Man., Producer, Stock or Tour. Home or abroad. 6, Wansley-st., Waltham, S.E.

MR. EDWARD SIDNEY. Disengaged. Low Comedy and Character sketch, &c. 13, Lorrimer-road, Kennington, S.E.

MR. JAMES SKEA, Character Actor. Dis. Theatres or Halls. Plays and Sketches sale or Hire. 25, Litchfield-st., Charing Cross-rd.

MR. WILLIAM STACK. Leads and Juveniles. Address, 44, Clarence-gardens Regent's Park, N.W.

MR. GEORGE STONE. Resident Manager (twentieth year). Royalty Theatre & Opera H., Barrow-in-Furness.

MR. STORY-GOFTON. The Vicar, "Should a Woman tell?" On Tour.

MR. FRANK S. STRICKLAND and LINA NAZEBY. Heavy Leads. 13, Beauchamp-road, Lavender Hill, S.W.

MR. EDWARD THANE. 15, Mount Pleasant-lane, Upper Clapton, N.E. Phone: Daleton 542.

MR. and MRS. E. W. THOMAS. Princes Theatre, W., in "The Story of the Lovers." 7, Grafton-sq., Clapham Common, S.W.

MR. and MRS. HARDING THOMAS. First-class offers invited. Regret unable to accept American offer, "Change." Address, 5, Worcester-street, S.W.

MR. GEORGE TRAILL. Queen's Theatre.

MR. and MRS. A. W. TYRER. Disengaged. 29, Bridges Avenue-mansions, Hammersmith, W. Tel. 1105 Ham.

MR. CHARLES VANE. At liberty. 1, Spencer-road, West Wimbledon.

MR. E. VASSALL - VAUGHAN. At liberty for few weeks only. 3, Upper Tooting Park-mansions, Balham, S.W.

MR. FREDERICK VICTOR. Disengaged Jan. 19 for two weeks. Address, 40, Upper Tulse-hill, S.W.

MR. W. LEMMON WARDE. Disengaged. 37, Claverton-street, Victoria, S.W.

MR. FRANK WEATHERSBY. Theatrical Agency, 3, Bedford-street, Strand. Phone, 3781 Cen. Tel., "Frivolous, Westrand, London."

MR. HAROLD WEST. C/o Webber's Theatre. 29th-street and Broadway, New York City.

MR. CHARLES A. WHITE. Dis. Character, Comedy, Old Men. Produce. 1, Harwood-road, Merton, S.W.

MR. WILL WHITE, F.O.S. General Manager, Alhambra, Belfast.

MR. JACKSON WILCOX. Disengaged. 23, Handel-mansions, Brunswick-square, W.C.

MR. MATT WILKINSON. Disengaged for Character Comedy. Address, 31, Oakbank-grove, S.E.

MR. AYLMER J. WILLIAMS, A.A. Rev. Robt. Kingsley, "For Her Children's Sake." Jan. 12, Royal Windsor. Jan. 19, Queen's, Poplar.

MR. GAUS WILLIAMS, S. M., Productions. "Drake," "Kismet," "Ben Hur." "The Whip." At liberty Jan. 19, 19, Northolme-rd., Highbury.

MR. E. PARDOE WOODMAN. The Repertory Theatre, Liverpool.

MR. EDWIN H. WYNNE. Comedy Character. Address, 20, Stockwell Park-road, S.W.

MR. DUNCAN YARROW. Alfred Scott in "The Marriage of Columbus." Palace Theatre, Westcliff. Dis. Jan. 18.

LITTLE DORIS NOWLAND, Maggie. "The Ever Open Door." Aldwych Theatre. All coms., 47, Barclay-crescent, Earl's Court.

SCALE OF CHARGES FOR ARTISTES WANTING ENGAGEMENTS AND MANAGERS WANTING ARTISTES.

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"Wire," "The Era, London."
"Ring-up," 4546 and 4547 Regent.

COMPANIES WANTED.

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Each Additional Line, 3d. Displayed Lines, 6d.

MILTON BODE and EDWARD COMPTON'S THEATRES.

WANTED, First-class Companies for KENNINGTON THEATRE, S.E., April 6, 13, May 11, 18, 25, June 1, Aug. 3, 10, 17.

COUNTY THEATRE, READING.
March 16, 30, April 6, 27, May 4, 11, 18, on.
OPERA HOUSE, LEICESTER.
Aug. 10, 17, 24, Sept. 7, 14, 21, 28, Oct. 5, on.
ROYALTY THEATRE, CHESTER.
Aug. 31.

GRAND THEATRE, WOLVERHAMPTON.
April 6, May 11, 18, 25, June 1, Aug. 3, 10, on.
THEATRE ROYAL, HULLERSFIELD.
Feb. 16, April 27, May 11, 18, 25, June 1, Aug. 3, on.
OPERA HOUSE, NEWCASTLE.
March 9, 23, April 13, May 11, 25, June 1, 8, Aug. 3, 10, 17, on.

THEATRE ROYAL, LEICESTER.
March 30, April 13, May 18, 25, June 1, 22, on.
Address, MILTON BODE, Theatre, Reading.

WANTED, First-class Companies for Kennington, April 6, 13, Huddersfield, Feb. 16, April 27.

WANTED, First-class Pantomimes for Xmas next, at Reading, Huddersfield, Chester, Northampton.

Address, MILTON BODE, Theatre, Reading.

ROYAL ARTILLERY THEATRE and OPERA HOUSE, WOOLWICH.
Lessee and Manager, Jules Richoux.

WANTED, First-class Attractions, Feb. 2, March 16, 30, April 6, May 4, 11, Whit Week, August Bank Holiday, and on, with exceptions. Bookings, Cart, Oxy, "Merry Widow," "Arcadians," "Our Miss Gibbs," "Kismet," "Milestones," "Ready Money," "The Quaker Girl," "Count of Luxembourg," "The Whip," "Glad Eye," "Bunny Puts the Springs," "Sunshine Girl," "Gipsy Love," &c. Re dates, JAY and MANN.

WEYMOUTH NEW THEATRE.
The Most Charming Theatre on South Coast.
Seating capacity over 1,000.
Holding £120 at ordinary prices.
Open all the year round.

WANTED, First-class Companies, Feb. 9, 16, March 2, 9, 23, Easter. Whit week, and on, with exceptions. Re dates, apply Jay and Mann. Other coms., W. R. WALLIS, Manager.

WANTED, First-class Attractions, Revues and Musical Comedies (no Dramas), COUNTY THEATRE, BEDFORD.
Vacant Feb. 9, March 2, 9, 15, 23, on.

GRAND THEATRE, LUTON.
Vacant Feb. 9, March 9, 23, April 30, on.
E. G. FALCON.
County Theatre, Bedford.

THEATRE ROYAL, MARGATE.
WANTED, Jan. 26, Feb. 9, 16, March 2, on. Panto Christmas.

WEATHERSBY'S AGENCY,
3, Bedford-street, W.C.

NEW THEATRE ROYAL, WINDSOR.
Lessee and Manager, J. E. Bull.

WANTED, First-class Attractions, Feb. 15 (7), and 23, April, May, and Autumn.

THEATRE ROYAL, PETERBOROUGH.
Lessee, Lieut.-Col. Winstanley.
Bookings, first three nights of each week.

WANTED, Companies, for March 2, onwards. All communications re dates, ADAMS' AGENCY, Broadmead House, Pantons-street, S.W.

Telegrams: "Shrieking, Charles, London." Phone, Gerrard 2092.

HER MAJESTY'S THEATRE, CARLISLE.
Lessee and Manager, Sidney Bacon.

WANTED, FIRST-CLASS ATTRATIONS, April 6, Wire.
May 4 (7), Aug. 31, on.

Address, SIDNEY BACON, 143, Charing Cross-road, London, W.C.

Telegrams, "Nocabbis-Ox-London." Telephone, 1456 Gerrard.

THEATRE ROYAL, DARLINGTON.
First-class Attractions, Musical Comedies, Tip-top Variety Stars, new to Darlington.

March 30, April 13, 20, May 4, 11, 18, 25, Can Play Once or Twice Nightly. JAMES BELL.

THEATRE ROYAL, RYDE.
WANTED, First-class Musical and Comedy Successes, for July, August, and September, other months in the year; three night visits once a month. Apply, HUGH ROBERTSON, as above.

THEATRE ROYAL, ALDERSHOT.
WANTED, First-class Attractions, March 16, April 6, 20, and May 11. Twice nightly. Apply, C. SOUNES, Empire, Kingston.

WANTED, First-class Attraction, Easter week, for the Theatre Royal, Jarrow. Other vacant dates from Sept. 14, on. Apply, HUGH ROBERTSON, as above.

THEATRE ROYAL, STOCKPORT.
WANTED, first-class Attractions, TWICE NIGHTLY. Stockport March 30, April 13, May 18, Ashton, March 16, 30.

WANTED, first-class PANTOMIME to produce at Stockport (TWICE NIGHTLY) next Christmas. Also vacant for Pantomime, Stockport, Jan. 4, 11; Ashton, Jan. 4, 11 (TWICE NIGHTLY). Address, CHARLES REVILL, Stockport.

THEATRE ROYAL, PRESTON.
WANTED, First-class Attractions Only, March 2 (through obliging), March 23, 30, April 13, 20, and 27. Also Autumn Dates. All communications, BERT DENT, 3, St. Mary's-gate, Derby.

COMPANIES WANTED.

WANTED, First-class Companies.

NEW THEATRE, WORCESTER.
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Vacant, April 27, May 11, 18, 25, June 5, July 6, 13, 20, 27, onward, with exceptions.

EMPIRE, WORCESTER.
Pictures and Bijou Vaudeville (Arrangements complete).

THEATRE ROYAL, TONYPANDY.
Spring and Autumn Vacancies.

NEW THEATRE, BARRY.
Spring and Autumn Vacancies.

KING'S ELECTRIC THEATRE, BARRY.
Pictures and Bijou Vaudeville (Arrangements complete).

KING'S THEATRE, GAINSBOROUGH.
Spring and Autumn Vacancies.

Wanted, Large Theatre, to produce "Cinderella" Pantomime next season.

Wanted, to Let on Royalty for Stock Season or Tour, several important Dramas, including "The Prairie Flower," "Our British Empire," &c., &c.

All communications to ARTHUR CARLTON, Ravenscourt, Worcester.

ROYALTY THEATRE and OPERA HOUSE, BARROW-IN-FURNESS.
Lessee and Manager, Mr. Hugh Robertson.

WANTED, First-class Special Attractions for April 6, 13, and 20.

Bookings include: "The Dollar Princess," "Hindle Wakes," "Eliza Comes to Stay," "Belle of New York," "General John Regan," "The Girl in the Train," "A Scrape of the Pen," "O'Mara Opera Co.," "A Royal Divorce," &c. etc.

All communications to GENERAL MANAGER, B.B. PICTURES, 31, Dan op-street, Glasgow.

LYCEUM THEATRE, IPSWICH.
Lessee and Manager, Eugene C. Stafford.
Now booking Spring and Autumn, 1914.

WANTED, Managers with Big Attractions to apply for dates to EUGENE C. STAFFORD, Lyceum Theatre, Ipswich. The Theatre that is taking the Month, vacant March 2, 23 (7), April 20, 27 (7), May 11, 18 (7), June 1.

ST. GEORGE'S HALL, FALMOUTH.
The most magnificent Hall in the West. Seating Accommodation over 1,000. Good Stage, Dressing Rooms, Electric Light, Band.

WANTED, High-class Attractions. Musical Comedies, High-class Dramas.

Once nightly. One, Two, or Three Nights.

SPECIAL NOTICE. Flying Visits of LONDON STAR ARTISTES. Entertaining, Matinee or Evening Performances. Nothing Too Big, but must be the Best.

Share or Certainty.

All communications, HAROLD R. WOODWARD, General Manager.

PALLADIUM, BELFAST.
Director, J. Lawson.
House Manager J. L. Jackson.
Treneguer, F. Vernal.

WANTED, Companies, Feb. 16, onwards. Companies, Variety Artists, Combinations. Feb. 16, onwards.

CAMBERWELL EMPIRE.
Director, John Lawson.
Twice nightly.

Opening for Revues, Strong Drama, Variety, Jan. 19, 26, onwards.

Telegrams "Theatrical London." Letters, Booking Manager, CHARLES STAFFORD, 49, Binfield-road, Clapham, S.W.

HIPPODROME, CANNOCK.
WANTED, First-class Pantomimes, Musical Comedies, Dramas, Feb. 9, onwards; model theatre. Can stage anything. Population of Cannock and district, 60,000. Eight miles from Walsall. Lowest shares or certainty. B. KENNEDY, Empire, Smethwick.

BRIXTON THEATRE.
WANTED, Important Attractions, Feb. 9, 23, March 9, and on.

FREDK. MELVILLE, Lyceum Theatre.

WANTED, Pantomime, for four weeks' run, commencing Boxing Day. Full particulars, ARTHUR CARLTON, Theatre, Worcester.

NEW OPERA HOUSE, DUNFERMLINE.
A Modern Theatre complete in every detail. Tip-up Seats throughout with exception of Gallery. Own Electric plant—volts 110. The only dramatic house in West Fife. Population of city, 35,000. An enormous outside district linked up by electric cars. The immense new Naval Base at Rosyth is within the burgh boundaries.

The Best Provincial Date in Scotland.

WANTED, First-class Companies only. Musical Comedy, Farce, Revue, or very exceptional Drama, for Feb. 19 (3 nights), follow "Scrape of the Pen" (7), March 30, April 13, May 4, June 8, onwards. Next four weeks' bookings: "Dollar Princess," "Princess Caprice," "Glad Eye," "Belle of New York." Address, HENRY HARE.

THEATRE ROYAL, YORK.
GRAND OPERA HOUSE, SCARBOROUGH.
WANTED, First-class Company (Musical preferred), vacant through obliging Manager, March 2, 3, 4 (York), 5, 6, 7 (Scarborough), also Feb. 16 (Scarborough).

Apply, WILLIAM PEACOCK, Theatre, Harrogate.

HIPPODROME THEATRE, SHEERNESS.
WANTED, First-class Attractions for Feb. 2 and March 16.

Apply, A. HAMILTON WARDEN.

THE PAISLEY THEATRE.
WANTED, Feb. 5, 6, 7 (3 nights), to follow "The Dollar Princess."

THE PERTH THEATRE.
Feb. 16, 17, 18 (3 nights), to precede "A Scrape of the Pen." Both theatres in full tide of success. Wire or write, SAVILE, as above.

NEW ROYAL THEATRE, KING'S LYNN.
WANTED, first-class Attractions, Feb. 2, March 16, April 6, 13, May 11, 18, and a few good autumn dates. Address, R. PAREZER, King's Lynn.

WANTED, First-class Musical Comedies, Comedies, and Society Plays, for the Karuso, Hampton Court. Apply, giving vacancies, terms, &c. to SANDI, 28, Vaughan-road, Camberwell, S.E.

GRAND THEATRE, DERBY.
WANTED, First-class Musical and Dramatic Attractions, April 20 and 27. Also Booking Autumn Dates. Address, T. ALLAN EDWARDS.

PALACE THEATRE, NEWCASTLE-ON-TYNE.
WANTED, Two, Strong Dramas, May 18, 25, June 1 (Whit), June 8, 15, on.

Apply, T. W. ROWE.

GRAND THEATRE, CROYDON.
Feb. 23 unexpectedly vacant. good sound Attraction. Musical preferred. Apply, MANAGER.

HIPPODROME, MAIDENHEAD.
Seats 1,500. Good Panto.

WANTED, or Musical Comedy, Feb. 2 (3 or 6 nights). GUDE.

WANTED, Good Drama or Musical Comedy, Feb. 2, Feb. 9.

Liberal Terms to Good Companies. JOHNSON, Public Hall Theatre, Southampton.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.

CORONET THEATRE, W.
Jan. 26 (7), Feb. 16, all March, April 6, 13, DEVONSHIRE PARK T., EASTBOURNE.
Feb. 2 (3), 23, March 9, 15, 23, 30.

GAIETY THEATRE, HASTINGS.
Feb. 16, March 2, 9, 19 (3), 30.

PLEASURE GARDENS T., FOLKESTONE.
Feb. 5 (3), 23, March 9, 15 (3).

OPERA HOUSE, TUNBRIDGE WELLS.
Special Dates. Big Shows only.

LYCEUM THEATRE, IPSWICH.
March 2, 23 (7), April 20, 27, Big Attractions.

H. W. ROWLAND, CORONET THEATRE, W.

KING'S THEATRE, KIRKCALDY, N.B.
WANTED, First-class Musical or Comedy Attractions.

Three nights commencing Jan. 19, Week commencing Feb. 9 and 23, Week commencing March 2 and 9, Three nights commencing March 16, and Week commencing April 13, onwards.

Bookings include "The Dollar Princess," "Hindle Wakes," "Eliza Comes to Stay," "Belle of New York," "General John Regan," "The Girl in the Train," "A Scrape of the Pen," "O'Mara Opera Co.," "A Royal Divorce," &c. etc.

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The most magnificent Hall in the West. Seating Accommodation over 1,000. Good Stage, Dressing Rooms, Electric Light, Band.

WANTED, High-class Attractions. Musical Comedies, High-class Dramas.

Once nightly. One, Two, or Three Nights.

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Treneguer, F. Vernal.

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CAMBERWELL EMPIRE.
Director, John Lawson.
Twice nightly.

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WANTED, Pantomime, for four weeks' run, commencing Boxing Day. Full particulars, ARTHUR CARLTON, Theatre, Worcester.

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A Modern Theatre complete in every detail. Tip-up Seats throughout with exception of Gallery. Own Electric plant—volts 110. The only dramatic house in West Fife. Population of city, 35,000. An enormous outside district linked up by electric cars. The immense new Naval Base at Rosyth is within the burgh boundaries.

The Best Provincial Date in Scotland.

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Apply, WILLIAM PEACOCK, Theatre, Harrogate.

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Feb. 23 unexpectedly vacant. good sound Attraction. Musical preferred. Apply, MANAGER.

HIPPODROME, MAIDENHEAD.
Seats 1,500. Good Panto.

WANTED, or Musical Comedy, Feb. 2 (3 or 6 nights). GUDE.

WANTED, Good Drama or Musical Comedy, Feb. 2, Feb. 9.

Liberal Terms to Good Companies. JOHNSON, Public Hall Theatre, Southampton.

WANTED, Good Drama or Musical Comedy, Feb. 2, Feb. 9.

Liberal Terms to Good Companies. JOHNSON, Public Hall Theatre, Southampton.

THEATRES WANTED

WANTED. High-class Attractions Jan. 3
Coronet T., W. (?); Feb. 2, Eastbourne (3)
Folkestone (3); Feb. 23, Folkestone, Eastbourne
(7); March 2, Hastings, Ipswich. Apply,
H. W. ROWLAND, Coronet Theatre, W.

Manchester and London).
Address,
C/o "The Era" office.

WANTED. Jan. 26, Feb. 2, 9, and 10
for "Nick Carter, Detective" (through
change of route and obliging). Wire, KNOWLES
Grand Theatre, Doncaster.

All communications re dates—
JOHN WALTERS,
OPERA HOUSE, BLACKPOOL

Telegrams : Stageyness, London.
Phone { Central, 6890.
Avenue, 5954.

Telephone: 5798 CENTRAL. Telegrams: PANTO, LIVERPOOL

WANTED, Feb. 9, March 2, 16 (South Wales)
"THE PERFECT CURE."
 Now Booking Summer and Autumn.
 All applications. **EDWIN T. HRYB,**
 Mile End, Stockport.

FREDERIC BAUGH,
Sadler's Wells Theatre, E.C.
Telegrams: Stageyness, London.

Telephone: 5798 CENTRAL. Telegrams: PANTO, LIVERPOOL

Now Booking Summer and Autumn.
All applications. EDWIN T. HEYS,
Mile End, Stockport.

ARTISTES' WANTS.

WANTED, Engagement by Smart Amateur, Gent., play small part; quick study; small salary for experience. FRANK COLE, 78, Coppermill-lane, Walthamstow.

WANTED, by Two Sisters, Re-engagement (joint preferred) in recognised Company; Drama, Sketch, or Panto; attractive, good figures. Low terms for tour. Box 5,863, "The Era."

WANTED, Engagement by Meno-Soprano; extensive repertoire of classical songs, old English, Scotch, Irish ballads; violinist, pianist, accompanist. Box 5,875, "The Era."

PANTOMIME ARTISTES WANTED

MLLE. DE ROSE'S "CINDERELLA" TOUR.

WANTED, to rehearse immediately, a Smart Comedian. Buttons. Lowest terms, photos, and full particulars, FRED L. ARTHUR, Hippodrome, Batley.

WANTED, at once, for Tour, Smart Male Chorister able to play small part. Apply personally. PANTOMIME PRODUCTIONS, LTD., Birmingham House, Arundel-street, Strand.

WANTED, immediately, Chorus Ladies. State age, height, lowest terms, and send photos. E. G. FALCON, County Theatre, Bedford.

WANTED, Chorus Ladies, open Monday next; must send photos, age, and lowest terms, and stamp for reply, or useless writing. Must enclose photo. BARRETT, 205, Humberstone-road, Leicester.

MISCELLANEOUS.

GENERAL MANAGER, Glasgow. Thorough experience of dramatic and variety business, and accustomed to booking programmes. Able to control large staff. Salary £4 weekly. Fidelity Bond required. Apply by letter in first instance, stating full particulars of past experience, age, &c. A. R. PICKARD, 115, Tron-gate, Glasgow.

WANTED, an experienced Author, who is capable of writing a witty sketch, for which the main idea will be given to him. Write for particulars to Box 5,865, "The Era."

WANTED, Smart Manager, for High-class Picture House. Apply with copies of references (not originals). BERT DENT, 3, St. Mary's-gate, Derby. No sans papers. Silence a polite negative.

WANTED, Manager for Variety and Picture House, Wigan district (Lancs). State wage and experience. Box 5,854, "The Era."

WANTED, Experienced Advance Agent; not afraid of work. Apply by letter only, full particulars. X. Y. Z., Day's Agency, Arundel-street, Strand.

WANTED, experienced Manager for Touring Pantomime. Write, enclosing copies of references and salary required, to R. C. BUCHANAN, 6, John-st., Adelphi, London, W.C.

WANTED, Smart Advance Agent, to send terms, references, &c., to PERCY HUTCHISON, Theatre Royal, Preston.

WANTED, for Tenting Season, 1914, Good Advance Agent. Terms, &c., D. TAYLOR, Jan., 21, Lametote-road, Stafford.

WANTED, Amateur to learn Business Management in Cinema Film Co.; premium required. Stamp, to E. B., 7, Maiden-road, New Maiden, S.W.

WANTED, for Variety Agency, Pushing Man, to undertake booking, London or provinces. Write full particulars, HARCOURT, Agent, 20, Great James-street, W.C.

WANTED, immediately, Operator; must understand Crosey Engine and Patho Projector, and generally assist. Wire terms, references, AUBREY, Pavilion, Wick, N.E.

WANTED, for the Royal Theatre, Barrow-in-Furness. First-class Practical Stage Carpenter; knowledge of Electric Lighting absolutely essential; to a thoroughly reliable man the situation is a permanent one. Apply with copies of recent references, lowest terms and full particulars, to H. ROBERTSON, Royal Theatre, Barrow.

WANTED, for Tour, First-class Carpenter, Property Man, Baggage Man, and Wardrobe Mistress. Apply (letters only), H. BERNHARDT, 101, Regent-street, W.

"HIS INDIAN WIFE CO." WANTED, Open immediately, Good Carpenter; own tools; play small part. Also Wardrobe Mistress. Walk On and Understudy; joint or single. HARRY HARRAD, Palace Theatre, Kirkcaldy, N.E.

MR. C. WATSON MILL'S CO. WANTED, to open immediately, Gaiey, Dundee, tall Carpenter, to combine Baggage and Small Part. Wire age, height, refs. MILL, Metropole Theatre, Gateshead.

WANTED, First-class Property Man, able to make and repair, touring, to open on Monday next. Apply with terms and references, to KARN, 28, Vaughan-road, Camberwell, S.E.

WANTED, Billposter-Dorman; must be young, tall, and strict teetotaler; also man used to decorating and painting, to make himself generally useful; wages 25s. weekly. Call for interview any evening between 7 and 8 o'clock. The Gem Picture Hall, Malden-road, Kenilworth Town, N.W.

WANTED, Clerk, for Central Office, sound commercial training and thorough knowledge of a.c. bookkeeping. State age, experience, and wages required, to A. E. PICKARD, 115, Tron-gate, Glasgow.

WANTED, First-class Wardrobe Mistress, touring, to open on Monday next. Apply with terms and references, to KARN, 28, Vaughan-road, Camberwell, S.E.

WANTED, Known, ARTHUR B. WILKES, for fourteen years manager of the Tivoli, Manchester, desire a similar position at either a Theatre or Variety House, 117 Northumberland-rd., Old Trafford, Manchester.

WANTED, Resident Manager desires change. Sound knowledge both Dramatic or Vaudeville business. Take entire charge of bars. Would accept touring engagement. Box 5,879, "The Era."

WANTED, Known, Mr. WILLIAM O. BEATTIE, Advance Business and Property Representative, at Liberty now and onwards. Refer Messrs. Yates, Gregory, Henry Savile, Harry Day, T. C. Rawes. First vacancy in eight years. Smart, energetic, well dressed, and a leader. 334, King-street, Aberdeen.

ELECTRICIAN (first-class). WANTED, Engagement with responsible company or resident electrician to first-class theatre; over nineteen years' exceptional experience in all its branches. Practical in every sense of the word—i.e., Theory and Practice. Age 37; height, 5ft. 10in.; life abstainer; satisfaction guaranteed; will accept reasonable offer for permanency; references. Write or wire now. A. H. BOSTON, c/o Garfield, King-street, Watford.

WANTED, DICKY BIRD, by Engagement. Practical Carpenter and Stage Manager. Resident or Good Tour. Theatre or Music Hall. Excellent refs. Can open at once. Just concluded two tours, "A White Man." Co. Address, 51, Gurney-street, London, S.E.

MISCELLANEOUS.

WANTED, by Electrician, Engagement. First-class mechanic. Wiring, switchboard, motor, dynamo, arcs, and general lighting; own tools. ELECTRICIAN, 40, Croft-st., Hyde.

WANTED, Engagement, Property Master; Tour or Resident; small parts. R. SIMMS, 4, South-street, Goodiers-lane, Salford.

WANTED, Re-engagement by energetic man; experienced all branches Pictures, Varieties; expert Advertiser, Accountant, and Organiser. Offers, MANAGER, 7, Swan-terrace, Evesham, Worcestershire.

WANTED, Acting-Managers with recognised touring companies, who have spare time on their hands, and are prepared to do some work with the consent of their respective Managers, to apply for particulars to A. E. ABRAHAM, 73, Remond-st., Stratford. Constant employment throughout the year.

MUSICIANS WANTED.

THEATRE ROYAL, NORWICH. WANTED, Musical Director. Long engagement. State full particulars. FRED MORGAN, Manager.

WANTED, Musical Director, immediately; must be Brilliant Pianist, with up-to-date library. W. F. J. HEWITT, Palace, Wellington.

WANTED, Musical Director. Touring Pantomime. Open immediately. Apply, MONTGOMERY, Rutland, Liverpool.

WANTED, Lady Violinist (Conductress); touring, North of England; permanency; up-to-date library essential. Particulars, first letter, MANAGER, Exhibition, Doncaster.

POOLE'S THEATRES, LTD. WANTED, to open Jan. 19 (South Wales), Conductor-Violinist, Cornet, Clarinet, and Pianist; to complete Band. Permanent Engagement; Evening Dress. Terms, age, and references to ROBERT TEBBITT, District Manager, Grand Theatre, Aberystwyth, Aberystwyth, South Wales.

WANTED, Pianist - Conductor, Palace Theatre, Cork. Apply, immediately, enclosing copies of testimonials, to the MANAGER.

WANTED, Violin Conductor; must have good library; one used to Pictures and Varieties. Also Good Cornet. Both must be reliable. To open Monday. RANDALL WILLIAMS, Palace, Ferryhill.

WANTED, for the R.M.S.P. Co's. Liners, Leader, and Solo Violinists, Cellists, Pianists. Apply to ENOS GREENE, 205, Fordwych-road, Cricklewood, N.W.

HIPPODROME, NOTTINGHAM. WANTED, first-class First Violin. Also Cello. Thoroughly experienced; twice nightly. 'Cello open immediately. Violin, Jan. 26. References and full particulars to ALBERT C. DUNCAN, Manager.

WANTED, for Hippodrome, Belfast. First Violin, to open Jan. 26; sal. 35s.; references to EDGAR HAINES, Conductor, 49, Botanic-avenue, Belfast.

WANTED, for Palace Theatre, Carlisle, Good First Violin (A.M.U. preferred), to open Monday next, Jan. 19. Salary 32s. 6d. matinee extra. Age and references to EDWARD WILLIAMS, Mus. Dir.

WANTED, immediately, 2nd First and Second Violinists (ladies), for Picture Theatre Orchestra; experience and first-class sight reading essential. Apply, full particulars, age, &c., BROWN, La Scala, Dundee.

WANTED, Lady Violinist; must be first-class player, for trio, restaurant; none but really good players need apply; hours 7 to 10 daily; Saturday and Sunday, 4 to 6, 7 to 10. Apply by letter, MANAGER, Castle Hotel, Richmond, or Thursday morning after 11.

WANTED, Brilliant Violinist and Violoncellist, for High-class Quartette (Music Halls and Varieties); must be used to Chamber Music and have full command of instrument. Interview preferred. If writing, state all particulars. W. C. ROWLANDS, Rose Villa, 169, Mauldeth-road, Withington, Manchester.

WANTED, Wanted, Wanted, Two First-class Violinists, for Picture Houses. Must be Good Soloists. BERT DENT, 3, St. Mary's-gate, Derby.

WANTED, smart First Violin Gent., A.M.U., to open Monday, 19th inst., at Prince's P.P., Watson-street, knowledge of varieties and sobriety essential. State age, with references (copies), to WM. MILNE, 118, Sauchiehall-street, Glasgow.

WANTED, Violinist; refined excellent, good reader and soloist indispensable, for Picture Theatre, 30 miles north of London; nightly, 6.45 to 10.45; also Wednesday and Saturday matinees; Sundays free. State terms, age, experience fully, to AMATI, Box 5,865, "The Era."

WANTED, to open Monday next, for one month, First-class Violinist. Train fares each way will be paid, in addition to good salary. Apply to MANAGER, Palace, Ebbw Vale.

WANTED, to complete Orchestra for Provincial Music Hall, permanent Engagement to suitable applicants; 4 third Violins, 2 Viola's, 2 Cellos, 2 Basses, Flute, Oboe, Bassoon, First Cornet, 2 Horns, Drums. Apply, Box 5,874, "The Era."

WANTED, good Cornet Player, Varieties (twice nightly). Steady and reliable. Open Jan. 19. Apply, CONDUCTOR, Pavilion, Leicester.

WANTED, Good Clarinet Player as an Attendant in a County Asylum. Salary, commencing £35, increasing to £40; extra if promoted; together with board, lodging, washing, and uniform; single man. Apply with copies of testimonials as to character and ability. W. GRAINGER, County Asylum, Stafford.

WANTED, Wanted, String Bass for the Empire, Tonypantry. Open Jan. 26. Full particulars to BYRNE, Manager.

WANTED, to open immediately, First-class Double Bass, for Drama and Variety House. Permanent engagement. Terms and references to MANAGER, Palace, Ebbw Vale.

WANTED, First-class Double Bass, for Gaiey and Picturedrome, Barrow-in-Furness. Open Jan. 26. Particulars and terms to FRED HARRISON, Conductor.

WANTED, for High-class Variety (twice nightly), Trombone, must be a really first-class and experienced performer. A comfortable permanency is assured to the right man. Salary, £22 (including weekly matinee, £2 3s. 4d.), often augmented by extra matinees, rehearsals, etc. Apply, stating age, experience, and references, to HOWARD CROFT, Mus. Dir., Alhambra Theatre, Glasgow.

WANTED, Ladies, Trombonist, Drum and Tympanist, Brighton. With all effects; permanency; Brighton. Box 5,878, "The Era."

WANTED, Lady 'Celloist, capable rendering solos; touring, North of England, postman's. Particulars, first letter, MANAGER, Exhibition, Doncaster.

WANTED, for High-class Cinema, a thoroughly capable 'Celloist; good wages for suitable man; about 54 hours daily, on Sunday work. Apply, MANAGER, Theatre de Luxe, New-street, Birmingham.

MUSICIANS WANTED.

WANTED, Good 'Cello, Clarinet, or Flute and Piccolo; but must be able also to play Piano; evenings; A.M.U. terms; permanency. BUSBY, 1, Adelaide-st., Stockton-on-Tees.

WANTED, good 'Celloist, for Restaurants, Brighton; £2 10s. weekly, and extra business. Also photo, and references, to GRANE, 4, Prestonville-road, Brighton.

WANTED, Good 'Celloist. Permanency for Good Man. SMITHSON, Empire, Barnsley.

THEATRE ROYAL, BLACKBURN. WANTED, first-class Viola; thoroughly experienced in standard works and musical comedy; good tone essential; only first-class performers need apply; terms, age, references. W. T. GREENE, M. D., 27, Blackburn-road, Darwen, Lancs.

KING'S THEATRE, KIRKCALDY. WANTED, Flute; thoroughly experienced; sobriety essential; refs. and salary required to Musical Director, c/o 25, Kirk Wynd, Kirkcaldy.

WANTED (through misunderstanding), First-class Flute and Piccolo, for "Mousmé" (6 nights and one matinee), at Heckmondwike, beginning Jan. 19. State lowest terms and refs. to J. BATES, Mus. Dir., Ashworth-terrace, Dewsbury.

WANTED, Flute and Piccolo, to open Jan. 26. Good sight reader. A beginner preferred. Three hours nightly and one matinee, £1 12s. 6d. weekly. Age and refs. CONDUCTOR, 71, Manor House-road, Jesmond, Newcastle-on-Tyne.

WANTED, at once, First-class Pianist for Hotel; one able to combine with harp or violin preferred. Also wanted for Jan. 26, two really good Violins, 'Cello and Piano, one Violin to combine with Piano or Organ; permanent and comfortable engagement for the right people. Terms, refs. photo if possible (which will be returned). DIRECTOR, 53, Plantagenet-street, Cardiff.

WANTED, Orchestral Pianist (male), to open Jan. 26. Apply, till 3, M. D. Fyke's Circuit, High-road, Balham.

WANTED, Pianist or Pianiste, for Pictures and Variety, Peterhead; open immediately. Wire terms, references. AUBREY, Pavilion, Wick, N.E.

WANTED, Pianist, for Royal Electric. Apply by letter, stating salary required, and enclosing references; must be used to manuscript. Apply, MANAGER, Royal Electric, Trindon Colliery.

WANTED, good Pianist for the Granville Music Hall, Waltham Green; good accompanist and well up to variety business. FRANK THOMAS, 35, Gresham-road, Brixton.

WANTED, Lady or Gentleman, London residence (Piano), write re Sound Business Proposal; no outlay; suit, Chorlister, &c. Box 5,853, "The Era."

WANTED, Solo Pianist, for Troon; Pictures and Varieties; Lady preferred. Violin Leader for Pavilion, Motherwell. Pictures and Varieties; must be well up in quick variety. Violinist for Gourock Picture House. 'Celloist for Gourock Picture House.

Apply, in writing, stating full particulars of qualifications and experience, wage expected, and when at liberty to write, to THOS. ORMISTON, F.C.I.S., 18, Brandon-street, Motherwell.

WANTED, Picture Pianist. None but steady and experienced people apply. GEO. WEBSTER, General Manager, Palace, Ardwick-street, Doncaster.

WANTED, shortly, for Band of Household Cavalry Regiment, a Good Drummer; must be thoroughly competent for mounted and usual band work; cavalry man preferred. Apply to RUDALL, CARTE, AND CO., LTD., 23, Berners-street, W.

WANTED, for Military Band, only first-class Professional Instrumentalists, for long season. Also for London concerts in the winter. Box 5,869, "The Era."

MUNICIPAL ORCHESTRA, ILKLEY, YORKS. WANTED, for Season, June 20 to Aug. 30, Flute, Oboe, Clarinet, Two Horns, two Cornets, and Pianist. Two week-days, one Sunday. State terms, references, experience, HENRI JAXON, Grand Theatre, Leeds.

WANTED, Musicians, Orchestral and Military Band. Competent men of Good Character need only apply. Beginners don't waste time. Bandmasters and Conductors Please Attend Rehearsals every Tues. and Fri. 3 o'clock sharp. Apply, Musical Director, W. T. PARSONS, c/o Kessels and Co., 57, Berners-street, W.

WANTED, Full Military Band; all must be first-class Soloists. Apply by letter only. MANAGER, 8, Shepherd's Bush-road, London, W.

WANTED, at once, all Instruments, ladies' and gents', especially Violinists, 'Celloists, and Pianists, etc., and hotels. Address, A. ALBERTO, 31, Torbay-road, Paignton.

PITT'S PICTURE PALACES. WANTED, to open Monday next, Jan. 19 (S. Wales), Musicians in all lines, including Drummer with effects; permanency to right people. Full particulars, PITT, 37, St. Mary's-street, Cardiff.

WANTED, for Summer Season, White-tinted, till 12. LADIES' BAND of six or eight performers. Apply, RHYL AMUSEMENTS, LTD., Marine Lake, Rhyll.

WANTED, Ladies, all Instruments, write stating lowest terms for London and Provinces; also state exp. MMS. L. and M. KARL, 99, Brick-lane, Shoreditch, N.E.

WANTED, Reed and String Players for very smart Infantry Band stationed at home. Candidates would be required to enlist, and excellent prospects are offered to reliable, intelligent performers. Address full particulars and qualifications, and past experience, to Box No. 12, c/o Hawkes and Son, Denmas-street, Piccadilly-circus, London, W.

THE NATIONAL ORCHESTRAL ASSOCIATION, 1314, Archer-street, Soho, London, W.

WANTED, Professional Orchestral Players not attached to any Protective Society should hasten to join the above. Reduced entrance fee. Managers and conductors provided with instrumentalists, pianists, c. conductors.

Military or String Bands of any number supplied. All the principal players of London are members. Address, SECRETARY.

WANTED, Wanted, Wanted, Musicians to communicate with Birmingham Branch Secretary, A.M.U. Club, Dalton-street, before accepting any engagement in that city.

WANTED, Musicians to Note they Must Keep Away From Manchester During the Dispute. J. B. WILLIAMS, General Secretary, Amalgamated Musicians' Union.

WANTED, A.M.U. Musicians, before accepting engagements in Manchester, to write the BRANCH SECRETARY, A.M.U. Club, 120a, Oxford-road, Manchester.

MUSICIANS' WANTS.

WANTED, Post of Musical Director (baton only), by efficient musician (Composer and Arranger). Experienced in every line of business. Very smart, steady, reliable, gentlemanly and young.

London or Suburbs only. Operatic Societies rehearsed and conducted in the following Operas: "Flying Dutchman," "Carmen," "Faust," "Trovatore," "Marta," "Martha," &c., &c. Address, Box 5,859, "The Era."

WANTED, Known, GEO. R. HATLEY, late Mus. Dir., Holborn Empire, &c., is open to accept engagement in variety or revue. Apply, 14 Kingswood-avenue, W. Kilburn, N.W.

WANTED, Engagement, Musical Director (first-class Composer). Late Barraford's Alhambra, Brussels, London preferred. Address, JACQUES BRUSKE, Govert Flinckstreet, 374, Amsterdam, Holland.

WANTED, Wanted, Re-engagement, by Musical Director (Pianist). Opera, Musical Comedy, Revue, Sketch. LEONARD DAY, Muswell Hill, N.

WANTED, Wanted, Engagement, Musical Director (Violin). Thoroughly competent Conductor, Composer, and Arranger. Many years' exp.; any business; London only; large up-to-date library; splendid refs.; now free. Address, CONDUCTOR, 19, Chichele-road, Cricklewood, Tel. 611, Willesden.

WANTED, Engagement, Musical Director (36); baton, violin, viola; smart variety, or theatre; London and Provincial experience. FREDERICK FULLER, M. D., Palace, Doncaster.

TO PROPRIETORS. WANTED, Engagement in Picture Theatre by experienced Conductor; also Pianist and 'Cello; highest testimonials. CONDUCTOR, 104, Broadway, Stratford, E.

WANTED, Engagement, Conductor or Leader; Experienced; reliable business man. Box 5,862, "The Era."

WANTED, Engagement, FRANK THORP, Conductor-Piano, Arranger and Copyist; at liberty Jan. 26. 1st, voice trials, rehearsals; cinema, variety, &c.; 14 years' Tiller Training School. 34, Davis-road, Acton.

WANTED, Engagements, Violinist, one, two, three, or four days per week; available Thursdays, Fridays, Saturdays, and Sundays; London only. VIOLINIST, 105, Fernside-road, Brixton, S.W.

WANTED, Known, first-class Violinist is open to accept good offers. Brilliant Soloist and thoroughly experienced. VIOLINIST, 220, Camberwell New-road, S.E.

WANTED, by experienced Violinist, Engagement in London; Hotel or Picture preferred; play, Violin, first-class. Address, MANSON, 10, Margaret-terrace, Chelsea.

WANTED, Known, Violinist, disengaged. Seeks re-engagement; and business; thoroughly experienced; excellent refs. Write or wire to JOSEPH LEONARD, 8, Maheen-place, River-side, Cardiff.

WANTED, Wanted, by Violinist, experienced, any business. H. J., 51, Kensington-road, East Greenwich.

WANTED, Engagement, capable, experienced Violinist (lady, safe, Pictures; immediately, London (S.W. pref.). VALENTINE, 141, Grove-st., Liverpool.

WANTED, Engagement, First or Second Cornet; young, sober; any business. Address, CORNET, 28, Croftland-rd., Chalk Farm, London.

WANTED, Engagement, Solo Cornet, disengaged, Jan. 24, through closing; reliable; any biz.; 20 years' experience, and excellent refs.; can write perfect conductor. GUS. GORMAN, Olympia Palace, Edinburgh.

WANTED, Engagement by Cornet. First or Second; reliable; any business; can open at once. J. ROBSON, 2, Waterhouse-terrace, Upper Kirkgate, Halifax.

WANTED, Engagement by Cornet; thoroughly experienced; any business; can open at once. F. WATSON, 11, Borthwick-road, West Hendon, N.W.

WANTED, Engagement by experienced Clarinet, in any line; good refs.; can open at once. ALEX. E. BACKLAGE, Con. at Ferryhill Village, Co. Durham.

WANTED, Engagement, ERNEST H. CUNNINGTON, Clarinet, library, through closing, Jan. 24. Distance no object; any business. Olympia Palace, Edinburgh.

WANTED, by Clarinet, Engagement; experienced and reliable; first-class references; any business; disengaged. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED, Engagement by experienced Clarinet Player; Theatre or Music Hall; ORAM, 152, Haydon's-road, Wimbledon, S.W.

WANTED, Re-engagement, by First-class Trombone (Soloist). CHARLIE McALLAGH, 44, Morpeth-street, Hull.

WANTED, Engagement, by Lady 'Cello and Cornet; thoroughly experienced; will book separately. Address, Box 5,860, "The Era."

WANTED, Known, Viola-Bassoon, Mr. F. L. PARSONS, Disengaged. Theatre and Picture Experience. 194, Elmhurst-mansions, Clapham, S.W.

WANTED, Engagement by Oboe. London preferred. G. W. WEBB, 23, Church-path Acton Green, Chiswick.

WANTED, Engagement, Flute Piccolo; music hall, theatre orchestra, or business; London preferred; long references. MUSICUS, 14, Bridge-road, Hammersmith, London.

WANTED, Known, Flute and Piccolo, experienced, requires Engagement; orchestra, cinema, hotel, or touring; soloist. Apply, with terms and particulars, Box 5,871, "The Era."

WANTED, by good Pianist-Organist, as Assistant or Acting Manager; exp. Pic., Variety, &c.; extemporiser; thoroughly reliable; ex. refs. LAY, 122, Borne-street, Eastbourne.

WANTED, Re-engagement by Lady as Pianist to Pictures only; good refs.; experienced. M. L., 129, Strand, London, W.C. (Private address).

WANTED, by a First-class Orchestral Pianist, Engagement in Hotel Restaurant, Cinema, &c.; afterwards only. PIANIST, 8, Colvestone-crescent, Dalton, N.E.

WANTED, Known, experienced Pianist-Accompanist, Orch., Dance, Var., Deputy, Pictures. W. KEMSLEY BOURNE, 133, Kinauns-road, Goodmayes, Essex.

WANTED, Engagement as Pianist. Pictures, &c. Good extempo. G. P. 5, Hardwick-road, Reigate.

WANTED, Engagement, by Brilliant Young Pianist. CLEERE, 31, Abbotshill-road, Catford, S.E.

WANTED, Engagement by Young Gent. exp. Pianist-Organist, Pictures, Extempo, &c. At liberty now. Wire. WILLIAMS, 48, Monk-street, Accrington.

WANTED, Engagement, by First-class Pianist, accustomed to finest Orchestral and Solo work. E. G., 62, Chestnut-grove, Balham.

WANTED, Engagement, Pianist, gent., disengaged; also Violin and 'Cello; &c.; any number; large library. Invites offers. &c. &c. 44, Woodville-road, Cardiff.

MUSICIANS' WANTS.

WANTED, Engagement by First-class Pianist and Organist; thoroughly experienced; Orchestral and Solo Playing. HARRISON, 140, Brixton-road, Brixton, London, S.W.

WANTED, Engagement by Lady Pianist-Vocalist; experienced; brilliant sight-reader; improviser, etc.; ex. refs. Pictures, orchestra, or concert hall. Address, PIANIST, 8, Union-grove, Wandsworth-road, London.

WANTED, Known, Pianist and Violinist seek Engagement, together or separate; good combination for pictures; 5 years' experience. PEARCE, 18, Grove-lane, S.E.

WANTED, Engagement as Pianist-Organist (Mustel); thoroughly used to pictures; could supply band. E. HAMPTON, 14, South Western-road, Twickenham.

WANTED, Known, Ragtime Pianist, at present disengaged, desires similar position; experienced harmoniser (bass baritone), coon shouter, specialties, comedy (olack faced if desired). Box 5,873, "The Era."

WANTED, Wanted, Engagement. To Whom it May Concern. This is to certify that Henri Roper has been engaged as Drummer at this Theatre from March 23, 1913, to date, during which period he has discharged his duties in the most efficient manner and entirely to the satisfaction of the Management.

He leaves of his own accord,

NEXT WEEK'S CALLS.

MONDAY, JANUARY 19, 1914.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies, or changes which may be made in the calls.

BOSTON TOUR.

BLANTYRE PICTURE HOUSE.—Seekhett, pictures.

GLASGOW 200 CARNIVAL.—Macri Soloth's Lions and Tigers, Maudie, Doris, Comical Walker, Five Durand, Ida Evely, Jacob, Great Salones.

HAMILTON HIPPODROME (rehearsal, 12).—Hyde and Cody Trio, Ted Mercer, Vigorato Trio, Emerald and Dapre.

IPSWICH HIPPODROME (rehearsal, 2).—Charles Constant's Company in "Little Miss Ragtime."

NORWICH HIPPODROME (rehearsal, 2).—Full company as booked.

PAISLEY HIPPODROME (rehearsal, 12).—Moller's Lilliputians, The Kavanaghs, Stanley Thorne, Pete and Minnie Lee, J. W. Warner, Kittle Stewart and Players, Sutcliffe Family.

HAMILTON AND HUGHES TOUR.

CREWE CO-OPERATIVE HALL (rehearsal, 12).—Mabel Lewis, Stanley Russell, and company as booked.

NORTHWICH PAVILION (rehearsal, 12).—First three nights, Amateur Dramatic Society. Last three nights company as booked.

RUNCORN PUBLIC HALL (rehearsal, 12).—Chas. Locke's Dramatic Co. in "Little Mary."

WIDNES CO-OPERATIVE HALL (rehearsal, 12).—Harpe and Harper, Frank Whiteley, The Castillon Quartette, and company as booked.

KENNEDY CIRCUIT.

BEARWOOD COLISEUM (rehearsal, 12).—Rhyl and Joe Lipton, Bert Page, Phyllis Bray.

BIRMINGHAM GALEY (rehearsal, 12).—Mollie, J. The Mongadors, Helen Moray, the Six White Boys, Albert Macey, the Lizette Trio, and company booked.

CANNOCK HIPPODROME (rehearsal, 12).—Chas. H. Lester's company, "A Life for a Life."

DARLSTON QUEEN'S (rehearsal, 12).—Jack Igo's Entertainers.

OLDHURST TIVOLI (rehearsal, 12).—Miss Eirene Douglass's repertoire company.

SMETHEWICK EMPIRE (rehearsal, 12).—Mollie, J. The Mongadors, Helen Moray, the Six White Boys, Albert Macey, the Lizette Trio, and company booked.

WEDNESBURY KING'S (rehearsal, 12).—Mollie, J. The Mongadors, Helen Moray, the Six White Boys, Albert Macey, the Lizette Trio, and company booked.

WEST BROMWICH OLYMPIA (rehearsal, 12).—Mollie, J. The Mongadors, Helen Moray, the Six White Boys, Albert Macey, the Lizette Trio, and company booked.

LONDON THEATRES OF VARIETIES.

BALHAM (rehearsal, 1).—The Grotesques, Harry Champion, Perenn's Bears, Stacey and Williams, Ely Junora and Partner, Fred Moulie and Co., Kitty Wagner, Fred Poplar, Robb, Ivy and Lynn.

CAMBERWELL (rehearsal, 1).—Hettie King, Albert Whelan, Shalimar Opera Trio, Anna Dorothy, Harvey Boys, Sophie Forrest, Florence Smithers, Will Hay, Bert Rayburn, Chas. Bradford.

CLAPHAM (rehearsal, 1).—Irene Lorraine, Tom Leamore, Frank Powell, the New Mads, the Three Stearths, the Five Tritons, Three Orphans, the Bogans, Kitts and Windrum, Dolly Venton.

CROYDON (rehearsal, 12).—Isenthal's Revue, "Say When," Harry Champion, Tom Leamore, Jennie and Joe, Five Vernons, Master Ed. Garrett, Roland Bros.

HAMMERSMITH (rehearsal, 1).—Palladium Minstrels, Mooney and Holbein, E. E. Dunville, Harry Simms, Rose Camby, Rafaela and Cecilia, Oran Trio, McMahon and Dufor.

HOLBORN (rehearsal, 12).—Oswald Williams, Sam Mayo, the Bogans, "Opium Fiends," Gus Harris, Peggy Pryde, Jack Lorrimer, Smaragda's Cats, Midge, Golda, Midge, Lucille, Seeley and West, pictures, Carney's Classics, Kitts and Windrum, Friend and Downing.

ILFORD (rehearsal, 12).—Arthur Boucher and Violet Vanbrugh, in "Pearls," the Three Mahers, Fred Earle, Takase, Lily Burman, Geo. Benson, the Melody Makers, Four Amaranths.

ISLINGTON (rehearsal, 1).—Jack and Evelyn, Albert Whelan, Jack Lorrimer, T. E. Dunville, Ziegner Otte, Sable and Seal, La Freya, Stacey and Williams, Kuroki, Maudie Gray.

KILBURN (rehearsal, 1).—Antin Hargon's Revue, "What Ho, Ragtime," Harry Ford, Frank Powell, Joe Elvin and Co., "Barmy," Levanti and Co., Emil Solbrig, Ruby Norton.

LEWISHAM (rehearsal, 12).—Day's Revue, "Hullo, Ragtime."

PALLADIUM (rehearsal, 11).—Revue, "I Do Like Your Eyes," etc.

POPULAR (rehearsal, 1).—Jack and Evelyn, Frank Lyster and Co., Fred Earle, Harry Ford, the Flinders, Brandt and James, Zella Vandi and Co., Fred Mayo.

PITNEY (rehearsal, 12.30).—May Moore Duprez, Vanworth Croke and Co., Dusty Rhodes Chas. Gattano, Frank Hartley, Three Jolems, Mark Manners, Florrie Cooper, Mannings.

ROTHENTHURST (rehearsal, 1).—Joe Collins' "Said the Sailor."

SHREVEPORT (rehearsal, 12.30).—Elliott Savanas, Helena Millins, Friend and Downing, Doris's Dogs, Bert Williams, Sophie Forrest, the New Mads, Benita and Joe T. E. Dunville.

WITNESS (rehearsal, 12.30).—Fortesque's pantomime, "Dick Whittington."

WOTTON (rehearsal, 12).—Kate Carney's Revue, "I Should Say So," Arthur Young, Cavalotti Bros., Harvey Boyd, Evelyn Taylor.

MACARTHUR TOUR.

BLACKBURN.—Montgomery and Jazon's "Babes in the Wood."

BRADFORD.—Green and Wood, St. Just and Van Dulle, Juliet Paze and Partner, Harris Connie Dick and Dorothy, "Emperor's Sword," Four Shades, pictures.

RUFE NAYLOR'S

WORLD'S VARIETY

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STAR ACTS for 10 Months

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TOPS and BOTTOMS for

two London Halls.

BURNLEY.—Three Diamonds, Fannie Needham, pictures, etc., etc., company as booked.

CARLISLE.—Jean Swinburn, Aileen and Loupe, Gerboia Trio, Four Wards, Violet Jay, Geo. Harward, Ben Albert, "The Awakening," etc.

HEMEL HEMPSTEAD.—"The Awakening," etc.

LEICESTER PALACE (rehearsal, 12).—Ernest Shand, Cockley, Hanvey, and Dunlevy, Seven Shand, Gipsy Girls, Four Cherries, Charles Hanbury, Edith Leitch, Chris Van Bern, Iva Voyce.

LONDON COLISEUM (rehearsal, 1).—Seymour Hicks and Elinore Terriss in "Always Tell Your Wife," the Follies, Wild Australia, Lambert, Olga, Elgar and Eli Hudson, Le Grohs, Aerial Comedy Volken Trio, Lily Leonhard, Jane Ayr, Bioscope.

MANCHESTER HIPPODROME (rehearsal, 12).—"Nicely Thanks," "60 Miles an Hour," "Hanson Brothers, Jack Lane, the Rawsons, Barry London, Louis Seymour."

NEW MIDDLESEX (rehearsal, 12).—Mme. B. Rasmussen, "Cachet Ca," De Nanteuil, You You, Gill Duc, selection.

SHEPHERD'S BUSH EMPIRE (rehearsal, 12).—"Le Petit Cabaret," Gerlie Gitan, the Three Meers, Haley's Juveniles, Conway George, the De Buns.

WOOD GREEN EMPIRE (rehearsal, 12.30).—"Mind Your Backs!" Gantier's Animated Toy Shop, Hayman and Franklin, Devon and Earle, Elsie Hall.

SYNDICATE HALLS.

BRISTOL EMPRESS (rehearsal, 12).—"O'Gust, Fritz Von Derra, Chas. Coban, Nora O'Gormon and Frayne Bros. Tom Woodwell, Mezzetto, Aubrey John and Lillia Grand, Bioscope, George Barrett and Co.

CHELSEA (rehearsal, 12).—Walker Bird's Co., Fourteen Colonial Boys, Harold Montague, Jenny Melville, George Barrett and Co., Mart and Pen Ranscombe, Ernie Leno, Bioscope.

EAST HAM (rehearsal, 12).—"Craig and Bulmer's Co." "Should a Woman Tell?" Scott and Whaley, Melville, George Barrett and Co., Mart and Pen Ranscombe, Ernie Leno, Bioscope.

EUSTON (rehearsal, 12).—Bettie Barclay and Caroline, Sydney James' Strolling Players, Chas. Coban, Barrington and Co., Nellie Wallace, Frank Melville, George Barrett and Co., Mart and Pen Ranscombe, Ernie Leno, Bioscope.

LONDON PAVILION (rehearsal, 11.30).—Philip Brisham's Co., "Alice-on-to-Date," Footers, Fourteen Colonial Boys, Ernie Leno, Vine and Brewer, Meymott, Elsie Frey and Co., Five City, "Look and Le Mar, Bioscope.

METROPOLITAN (rehearsal, 12.45).—Tilly Smith, Joe Peterman, Carbery Boys, the Meymotts, James Waters, Dori and Leonard, Lona Wayne, Enzer Trio, Bioscope.

MOSS' EMPIRES, LTD.

(These calls are subject to alteration.)

BELFAST EMPIRE (rehearsal, 1).—Thornton and Wagner, Field and Smart, Reg Faze, Jean Brodie, Bros. Curran, Norah Jackson.

BIRMINGHAM EMPIRE (rehearsal, 1).—Craggs, James Stewart, "Prisco Girls, Geo. Schneider, Bioscope, "Red Heads," Fred Russell, Farr and Farrand.

GLIMMING GRAND (rehearsal, 1).—Jack McKay, "Step this Way," Arthur Woodville, Chas. Olcott, Delores, Yvonne, and Martini.

BIRMINGHAM NEWTOWN PALACE (rehearsal, 12).—The Daigrams, Baker and Bunn, Chas. Vesty.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Three Eltons, Marblesque Trio, Will Learmouth.

BRADFORD EMPIRE (rehearsal, 2).—Frank Lynne, Spiegel Quintette, My Fanny, Houdini, Bioscope, Shirley and Ransome, Mabel Sinclair, Signor Torri, Musto Trio.

CARDIFF EMPIRE (rehearsal, 2).—France and Stewart, Molly Wells, Hugh J. Emmett, Billy Williams, Alexandra's Ragtime Band, Bioscope, Mr. and Mrs. Gordon, Wilde, Rosie Archer, Fuji Family, Billy Hobbs.

CARDIFF OLYMPIA (rehearsal, 12).—Cozens and Cave.

CARDIFF PANOPTICON (rehearsal, 3).—J. Mack, Grace Gerald.

DUBLIN EMPIRE (rehearsal, 12.30).—Gwenie Llewellyn, Four Vagabonds, Ye Merry Wags, Leigh Bros., Iris Dene, George Rae, the Fortys, Gene Gordon.

EDINBURGH EMPIRE (rehearsal, 1).—Coram, Four Royal Scots, Morton Jewel, Trupee, Miss Beaumont Collins and Co., Christy Duo, Arthur Sutcliffe, Herbert Le Martini, Christine Roy.

FINSBURY PARK EMPIRE (rehearsal, 1).—Dutch Daly, Thompson and May, De Biere, Laura Guerite, Bioscope, Eight Lancashire Lads, Arthur Asell.

GLASGOW COLISEUM (rehearsal, 12).—Donald and Carson, Claude M. Roode, Kenneth Casey, Jack McAuliffe, Fred Land, Frasnatta Trio, Humbert and Renardo, Harry Herbert.

GLIMMING EMPIRE (rehearsal, 12).—Four Patents, Holden's Mannikins, Fred Burnand, Jon Latona, Tom Edwards, Femina Quartette, Lewis Douglas, Little Fitz.

GLASGOW GRAND.—Panto, "Babes in the Wood."

HULL PALACE (rehearsal, 2).—Lizzie Glenroy, Tom Clare, Velanche's Dogs, Palo and Seltzer, Alf Tack, Ve George Wood, Florence and Lillian, Russell Brando, Cosgrove and Burns.

LEEDS EMPIRE (rehearsal, 2).—Bert Weston, Five Symphony Girls, Mark Sheridan, Herbert Brooks, Margit and Lener, Princess d'Arbano, Dave Bryant, Metz and Metz, Alexandra Dagmar.

LIVERPOOL EMPIRE (rehearsal, 1).—Ida Revell, Delevines, Four Boises, George Lashwood, Bransly Williams, Edith Fink, Mackweys, Nelson Jackson.

LIVERPOOL OLYMPIA.—Great Olympia Circus.

LONDON HIPPODROME (rehearsal, 10).—"Hullo, Tango," etc.

NEWCASTLE EMPIRE (rehearsal, 2).—Strength Bros. Crumpley and Glass, Young Buffalo and Co., the Maples, Ernest Krake, Maggie Benson, Gascoignes.

NEW CROSS EMPIRE (rehearsal, 1).—Black and Jones, Alf Leonard Trio, Chas. Vincent, J. W. Rickaby, Chas. Austin, Florence Turner, Walter Roy and Co., Bioscope, Howard and Harris, Rich Taylor.

NEWPORT EMPIRE (rehearsal, 2).—Ross and Lewis, Brown, Green and Nix, Lillie Souther, Three Rascals, "Navy Blue," Bioscope, Tom Parker, Alfred H. West, That Boy Pam.

NOTTINGHAM EMPIRE (rehearsal, 1).—Gilday and Fox, O'Gorman Brothers, American Ragtime Octette, Miss Bertie Fowler, Bioscope, Haig and Novel, Chas. Stevens, Leslie Harris, The Finneys.

NOTTINGHAM GRAND (rehearsal, 12).—Pantomime, "Robinson Crusoe."

SHEFFIELD EMPIRE (rehearsal, 1).—Harry Day and Edward Laurie's panto, "Aladdin."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Six Geraldos, O'Hanlon Bros., Frank Wilson, Schenk Bros, Subtel Trio, etc.

STOKE NEWINGTON ALEXANDRA (rehearsal, 12).—Arthur Matt, Edie King, Owen Clarke.

STRATFORD EMPIRE (rehearsal, 1).—Barnard's Mannikins, James Fawn, Will Lacey, Dutch Daly, Barclay Gammon, Zoua Vevey, "Concealed Bed," Bioscope, Cassie Walmer, Kitty Dale.

SUNDERLAND EMPIRE (rehearsal, 12).—Anaricos, Conard's Minstrels, Corona Gatty Trio, Keppels, Car's Revue, "While You Wait," etc.

SWANSEA EMPIRE (rehearsal, 2).—The Q's, Anna Hana, G. W. Hunter, Sayton Trio, Frank and Vesta, La Milo, Bioscope, Brull and Heemsley.

WALSALL GRAND PICTURE HOUSE (rehearsal, 12).—Fred Regent, Bradshaw and Brook, Ray Glynn.

WALSALL HER MAJESTY'S THEATRE.—Company as booked.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Tony Nelson, Terry and Lambert, Macini, Jaffa, Mollie Four, Edie Gorf, Taylor's Baboons.

PITT'S PICTURE PALACES.

ABERDEEN.—The Mezzettis, Renot.

BLAINA.—The Kampions, Annie Estelle, Brez.

BRIDGEND CINEMA.—Sisters Brenton, T. C. Eric, the Delroys.

BRIDGEND TOWN HALL.—Pitts' stock company.

CARPHILL.—Alice Hoodless and company, Bert Goldin.

PENARTH.—Manek-Shah, George Adams, Bert Lynwood.

PONTYPOOL.—The Four Impromptus, Bert Graphos' company, "The Village Nuts," (Rehearsal, Monday, 1 p.m., all halls.)

STOLL TOUR.

ARDWICK EMPIRE (rehearsal, 12.30).—"What ho! Ragtime," Shields and Rodgers, Walker and Lake, Pigo.

BRISTOL HIPPODROME (rehearsal, 12).—Fred Karno's Co. in "The Steam Laundry," Bernac's Comedy Circus, Radford and Valentine, Ernest Scharif, Daphne Wynne, J. A. Wilson, Richard Wally, Ellis Barrieton.

CHATHAM EMPIRE (rehearsal, 2).—Fred

Karno's Co. in "The Hydro," Frederick Sylvester, Crystal and Saville, Vera Moore and Sister, Daisy Scott, Tom Jones, Irene Pense.

CHISWICK EMPIRE (rehearsal, 12).—"Oh! Joy," Vesta Tilley, Nixon Grey, Victor Courtney.

HACKNEY EMPIRE (rehearsal, 12).—"Cinderella," Woodward's Seals, Walter Aubrey, Freda Coy, Victor King.

LEICESTER PALACE (rehearsal, 12).—Ernest Shand, Cockley, Hanvey, and Dunlevy, Seven Shand, Gipsy Girls, Four Cherries, Charles Hanbury, Edith Leitch, Chris Van Bern, Iva Voyce.

LONDON COLISEUM (rehearsal, 1).—Seymour Hicks and Elinore Terriss in "Always Tell Your Wife," the Follies, Wild Australia, Lambert, Olga, Elgar and Eli Hudson, Le Grohs, Aerial Comedy Volken Trio, Lily Leonhard, Jane Ayr, Bioscope.

MANCHESTER HIPPODROME (rehearsal, 12).—"Nicely Thanks," "60 Miles an Hour," "Hanson Brothers, Jack Lane, the Rawsons, Barry London, Louis Seymour."

NEW MIDDLESEX (rehearsal, 12).—Mme. B. Rasmussen, "Cachet Ca," De Nanteuil, You You, Gill Duc, selection.

SHEPHERD'S BUSH EMPIRE (rehearsal, 12).—"Le Petit Cabaret," Gerlie Gitan, the Three Meers, Haley's Juveniles, Conway George, the De Buns.

WOOD GREEN EMPIRE (rehearsal, 12.30).—"Mind Your Backs!" Gantier's Animated Toy Shop, Hayman and Franklin, Devon and Earle, Elsie Hall.

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METROPOLITAN (rehearsal, 12.45).—Tilly Smith, Joe Peterman, Carbery Boys, the Meymotts, James Waters, Dori and Leonard, Lona Wayne, Enzer Trio, Bioscope.

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BIRMINGHAM EMPIRE (rehearsal, 1).—Craggs, James Stewart, "Prisco Girls, Geo. Schneider, Bioscope, "Red Heads," Fred Russell, Farr and Farrand.

GLIMMING GRAND (rehearsal, 1).—Jack McKay, "Step this Way," Arthur Woodville, Chas. Olcott, Delores, Yvonne, and Martini.

BIRMINGHAM NEWTOWN PALACE (rehearsal, 12).—The Daigrams, Baker and Bunn, Chas. Vesty.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Three Eltons, Marblesque Trio, Will Learmouth.

BRADFORD EMPIRE (rehearsal, 2).—Frank Lynne, Spiegel Quintette, My Fanny, Houdini, Bioscope, Shirley and Ransome, Mabel Sinclair, Signor Torri, Musto Trio.

CARDIFF EMPIRE (rehearsal, 2).—France and Stewart, Molly Wells, Hugh J. Emmett, Billy Williams, Alexandra's Ragtime Band, Bioscope, Mr. and Mrs. Gordon, Wilde, Rosie Archer, Fuji Family, Billy Hobbs.

CARDIFF OLYMPIA (rehearsal, 12).—Cozens and Cave.

CARDIFF PANOPTICON (rehearsal, 3).—J. Mack, Grace Gerald.

DUBLIN EMPIRE (rehearsal, 12.30).—Gwenie Llewellyn, Four Vagabonds, Ye Merry Wags, Leigh Bros., Iris Dene, George Rae, the Fortys, Gene Gordon.

EDINBURGH EMPIRE (rehearsal, 1).—Coram, Four Royal Scots, Morton Jewel, Trupee, Miss Beaumont Collins and Co., Christy Duo, Arthur Sutcliffe, Herbert Le Martini, Christine Roy.

FINSBURY PARK EMPIRE (rehearsal, 1).—Dutch Daly, Thompson and May, De Biere, Laura Guerite, Bioscope, Eight Lancashire Lads, Arthur Asell.

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GLASGOW GRAND.—Panto, "Babes in the Wood."

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LEEDS EMPIRE (rehearsal, 2).—Bert Weston, Five Symphony Girls, Mark Sheridan, Herbert Brooks, Margit and Lener, Princess d'Arbano, Dave Bryant, Metz and Metz, Alexandra Dagmar.

LIVERPOOL EMPIRE (rehearsal, 1).—Ida Revell, Delevines, Four Boises, George Lashwood, Bransly Williams, Edith Fink, Mackweys, Nelson Jackson.

LIVERPOOL OLYMPIA.—Great Olympia Circus.

LONDON HIPPODROME (rehearsal, 10).—"Hullo, Tango," etc.

NEWCASTLE EMPIRE (rehearsal, 2).—Strength Bros. Crumpley and Glass, Young Buffalo and Co., the Maples, Ernest Krake, Maggie Benson, Gascoignes.

NEW CROSS EMPIRE (rehearsal, 1).—Black and Jones, Alf Leonard Trio, Chas. Vincent, J. W. Rickaby, Chas. Austin, Florence Turner, Walter Roy and Co., Bioscope, Howard and Harris, Rich Taylor.

NEWPORT EMPIRE (rehearsal, 2).—Ross and Lewis, Brown, Green and Nix, Lillie Souther, Three Rascals, "Navy Blue," Bioscope, Tom Parker, Alfred H. West, That Boy Pam.

NOTTINGHAM EMPIRE (rehearsal, 1).—Gilday and Fox, O'Gorman Brothers, American Ragtime Octette, Miss Bertie Fowler, Bioscope, Haig and Novel, Chas. Stevens, Leslie Harris, The Finneys.

NOTTINGHAM GRAND (rehearsal, 12).—Pantomime, "Robinson Crusoe."

SHEFFIELD EMPIRE (rehearsal, 1).—Harry Day and Edward Laurie's panto, "Aladdin."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Six Geraldos, O'Hanlon Bros., Frank Wilson, Schenk Bros, Subtel Trio, etc.

STOKE NEWINGTON ALEXANDRA (rehearsal

PROVINCIAL NEWS.

[London and other Theatre Advertisements appear on page 18.]

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to inaccuracies of statement.

Correspondents should note that in future their reports and bills must reach us first post Monday.

ABERDEEN.

HIS MAJESTY'S THEATRE.—P. The Robert Arthur Theatre Co., A. M. Mr. H. Adair Nelson. This week (once nightly and Saturday matinee): Pantomime, "Goody Two Shoes." Cast includes: Messrs. Walter Dale, George Conquest, Jun., Reginald Edwards, Eddie Garr, Thomas Hill, Fame and Fortune; Misses Lily Hayes, Jessie Thomson, Daisy Manning, Felicia Pirmin, Jessie Jess, Leah Hamman, and Nora Walker. Next week: Last week of "Goody Two Shoes."

TIVOLI.—P. Tivoli (Aberdeen), Ltd.; A. M. Mr. Walter Gilbert. This week (twice nightly): Captain Douglas's seals and sea lions; Philippi Quartette, artistic musical turn; "The Artist Smiths," trapeze artists; Horace White, ventriloquist; David and Marriott, Welsh operatic duettists; the Miller Sutcliffe, Scottish sporting comedians; and pictures.

PALACE.—P. Tivoli (Aberdeen), Ltd.; A. M. Mr. F. Lawson Clark. This week (twice nightly): Stowe Brothers, equestrianists and acrobats; Miss Chris McGregor and company, in "Donald's Dilemma"; Ben Lomond, Scottish comedian; Frances Hanlon, comedienne; and pictures.

ACCRINGTON.

GRAND THEATRE.—P. Mr. William Wilson; R. M. Mr. Fred W. Green. This week: Mr. Alfred Denby's company in "The Miracle." Cast includes: Messrs. Clifford Bean, John H. Clydes, Debon Paige, Frank J. Fox, R. Ossulton Kice, John Denby, Bradford Crosby, Keith Langton, Leonard C. Ward, Alfred Denby, Geoff. Arthur, Philbe-Ease Bosworth, E. J. Dobbs, Clifford Heaton, Misses Hilda Playfair, P. Bruce, Mariel Month, Cecil Desmond, Mariel Dean, Gertrude Carten, and Patricia Boslock.

NEW HIPPODROME.—P. Mr. Fred Willmet; R. M. Mr. Howard Marr. This week: Mr. Walter Bird's company in "The Artist Smiths," trapeze artists; Monty Ash, comedian; Mona Warwick, vocalist; the Brandons, instrumentalists; Bert Earle, jumper and dancer; and pictures.

ROYAL.—L. and M. Mr. Clarence Sonnes; G. M. Mr. Jack Gladwin; R. M. Mr. W. R. Wilson; Mus. D. Mr. Sid Arthur. "Oh, I Say!" is the attraction here this week.

THEATRE ROYAL.—L. and M. Mr. Clarence Sonnes; G. M. Mr. Jack Gladwin; R. M. Mr. Cyril

ELLIS ENTERTAINMENTS.

We Want to Buy
NOVELTIES,
NOVELTIES,
NOVELTIES.

Vocal, Instrumental,
Comedy, and Revue Acts.

Some of Our Successes.

THE SUBTLE TRIO.

A Unique Combination of Voice,
Violin, and Grand Pipe Organ.

THE RAGGED RAG-TIME GIRLS.

(Seven Dancing Fiddlers.)

Aroused tremendous enthusiasm wherever they go—
The unanimous verdict of Press and Public.

"HELLO! EXCHANGE!!"

The most novel and enthralling turn produced at
the halls this year.—*News of the World.*

"Fancy Free," "The Daring
of Diane," "Stolen Fruit."

Call or Write

ELLIS ENTERTAINMENTS, Ltd.,

WHITCOMB HOUSE, WHITCOMB ST., W.C.

Anthony L. Ellis, Directors.

Peter Lays

Royce; Mus. D. Mr. F. Hopkins. This week: The

Romps, in a musical scene; Cliff, Ross and Walker,

in sketch; Maude Elliott and company, in sketch;

Ted Cowan, comedian; Rex Fox, ventriloquist; the

Alvins, jugglers; W. Reno, cycle comedian; Mar-

jorie Gray and company; and the Prohams.

ASHTON.

THEATRE ROYAL.—Sole P. and M. Mr. Chas.

Bevill; A. M. Mr. Chas. Bevil; Mus. D. Mr. D.

Bevill. This week (once nightly): "The Gond-

oliers." T. M. Mr. Geo. Horrocks. The company

includes: Miss Edith Lorimer, Miss Madeline

Barnette, Miss P. Saunders, Miss Madeline

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BELFAST.

GRAND OPERA HOUSE.—M. D. Mr. Fred W.

Warden; A. M. Mr. James M. McCann; Mr. Fred

W. Warden's pantomime, "Peter Piper," continues

to be a great draw here.

THEATRE ROYAL.—P. Warden, Ltd.; M. D.

Mr. Fred W. Warden. The Belfast Dramatic Com-

pany stage here this week "The Belle." As Hans

Mathias Mr. R. H. McCandless furnished a re-

markably clever piece of acting. Honours were

also achieved by Miss Ellen Adair, whose acting

as Katherine calls for the highest praise; and Mr.

D. B. White (who is also responsible for business

management) impersonates the old man, Daniel

Walter, with unquestionable skill. Miss Daisy

Nugent appeared to every advantage as Annetta;

and Mr. H. J. Morgan acquitted himself with dis-

tinction as President of the Court. Mr. T. B.

McCandless was in every sense capable as Henrich

Schmidt; and other roles were adequately enacted

by Miss Doris Mayne and Messrs. Carl Bertrand,

J. Shaw, J. A. Cromie, R. Harrison, J. Mairs, and

D. Boyle. "Ice on Paris Francis" was a capital

curtain raiser, the rôle of Mr. Spriggins being

immutably sustained by Mr. T. B. McCandless,

other parts being well played by Miss Maude

Courtesy, Miss Daisy Nugent, Miss Ellen Adair,

and Messrs. H. J. Morgan and D. B. White. Next

week: "The Old Home."

ROYAL HIPPODROME.—M. D. Mr. Fred Will-

met; R. M. Mr. Henry T. Downs. The leading

feature of this week's bill is the remarkable per-

formance of the chimpanzee, Little Nap, whose

feats are certainly most extraordinary; Dale and

O'Malley are very funny comedians; and Hanlon

Brothers create much merriment with the clever

pantomime absurdity. "The Hanged House." Mr.

Eddy Martyn is an exceedingly smart dancer; and

Haig and Novel, acrobatic comedy duo, are pay-

ing a return visit with the happiest results. Also

billied are George Walker, comedian; Hunter and

Bob, in pantomimic comedy act; Henry and

Lovel, variety lady and gent; Fred Wilson, mus-

ical comedian; and the Hippocope.

PALLADIUM THEATRE.—D. Mr. John Law-

son; R. M. Mr. J. Leicester Jackson. With

characteristic enterprise the management here have

this week secured one of the latest revues, "By the

Way," presented by Mr. Louis Hilders company,

and is aptly described as a medley of mimicry,

mirth and music. The principals, who are worthy

of all praise, include Miss Ida Khan, the Misses

Daisy May, Miss Robin, Maude Ray, Missie Engle,

Freddie Miles, Jack Hastings, Gordon Lane,

Cortidge, and Henry Adnes. The vaudeville

turns include Miss Dora Terry, vocalist; Mark

Craig, newspaper singer; Cowgill; and the won-

derful illusionist Max, whose act includes many

mesmerizing illusions. Next week: Miss Lillie Wil-

liams' pantomime.

EMPIRE THEATRE OF VARIETIES, LTD.—

G. M. Mr. Frank Allen; A. M. Mr. A. C. Laid-

er. The top of the bill here is occupied by Miss

Bebe Sylvia, a lady with a baritone voice. Last

week's bill included a very successful and ter-

reception; Linn and Darin are imitative enter-

tainers; and also billed are George Kae, Scotch

comedian; Gene Gordon, the modern magician;

Charles Talbot, eccentric dancer; Harry Var-

ron, ventriloquist; and the Hippocope.

NEW ALHAMBRA THEATRE.—G. M. Mr. Will

White. The vaudeville element here is sustained

by Clyde and Beeman, eccentric acrobatic com-

edians, and Mr. Hugo Ward, Irish comedian and

dancer. Pictures complete.

ELLENHEAD.

NEW THEATRE ROYAL.—Sole P. and M. Mr.

W. W. Keny; A. M. Mr. Herbert M. King; Mus.

D. Mr. B. Sawley. This week (twice nightly):

Mr. George Jackson's company in "The Sun-

shine." Last includes: Messrs. Murray Moore,

George Kennedy, Jack Morris, Clifford Cobbe,

Barry Barrett, Percy Cahill, Meunance Mag-

gorman, Ed Essex, Rosa Stuart, A. V. Trueman,

Hilda Hayes, Ruth Truett, and Jennie Richards.

Chorus and augmented orchestra under the di-

rection of Mr. Weiss-Knight. T. M. Mr. Stanley

White. Next week: J. Redfern's pantomime,

"Cinderella."

HIPPODROME.—M. D. Mr. Walter D. Frey;

R. M. Mr. Frank Weston; Mus. D. Mr. B. Frey.

This week (twice nightly): "The Gondoliers."

Cast includes: Messrs. Fred Cribb and

Billie Cribb, Fred Lathman, George Newman,

Sam Shevarevsky and Sid Shevarevsky, S. M.

Nickelby, Messrs. Lester Lewis, Missie Engle,

Bebe Harcourt, Noel Jordan, Iris Neville, and

Rose Martin. T. M. Mr. Charles Clark.

ARGYLE THEATRE OF VARIETIES.—Sole P.

and M. Mr. D. J. Clarke; A. M. Mr. John Ke-

ating; Mus. D. Mr. B. Deane. This week (twice

nightly): "The Gondoliers." The company in-

cludes: Messrs. George Garney's revue "The

Eight Prizes"; Fred Russell, ventriloquist; Griffin

and Ardell, eccentric comedians; Mazin and Lona,

in a juggling acrobatic act; Arthur Page, com-

edian; Brothers Lawler, dancers; Miss Queenie

Wagner, character vocalist; Mr. George Garney, in

"The Fool of the Force"; and pictures.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P. David Allen and

Sons; R. M. Mr. Hubert Dunbar; Mus. D. Mr.

Walter Hann. This week (once nightly): "The

D'O'ly Carte Opera Co., Monday, "The Gond-

oliers"; Tuesday and Friday, "The Yeomen of

the Guard"; Wednesday, matinee, "The Gond-

oliers"; Wednesday evening, "H.M.S. Pinafore,"

followed by "Trial by Jury"; Thursday and

Saturday evening, "The Mikado," and Saturday

matinee, "Patience." The company includes: Mr.

Leicester Tunks, Mr. Dewey Gibson, Mr. James

Hay, Mr. Sydney Granville, Mr. Allen Morris, Mr.

Frank Stewart, Mr. Henry A. Lytton, Miss Clara

Dow, Miss Beatrice Borer, Miss Hilda Cross,

Miss Anna Bethell, Miss Louise Renf, Mr. Fred

Bilkinson. Next week: "The Marriage Market."

BRADFORD.

THEATRE ROYAL.—L. Mr. John Hart; M. Mr.

J. Richardson. Mr. Hart's charming annual

"Dick Whittington," is now running smoothly,

and the clever antics of the Cat (Mr. D. E.

Lennon) and the humour of the comedians elicit

hearty laughter. A feature of the production is

the beautiful scenery. Miss Ruth Lytton as

"Dick" has won the hearts of the patrons, and

the delightful vocalism of Miss Anna Schubert

(Blue Bell) commands great applause.

PRINCE'S THEATRE.—P. Mr. F. Laidler;

G. M. Mr. N. Hepworth; A. M. Mr. F. Yearley.

"Robinson Crusoe" is going with a merry

swing, and Miss Alice Wyatt in the rôle of

immensely popular. Bob Selridge (Will Atkins)

leads the laughter-provoking comedians, and

shares with Mr. Leslie Baker (Man Friday)

early approbation. The children's scenes are

pretty features of the bright production.

THE EMPIRE.—P. Moss Empires, Ltd.; A. M.

Mr. Percival Craig. The general excellence of

the entertainment here is well maintained this

week by Gerald Griffin and Co. in Edward

Owington's funny sketch "Other People's

Money," with Mr. Griffin as Hutchinson Harper.

The humour is good, and the laughter continuous.

Tom Clare, at the piano, is very entertaining, too.

Yelanch's cleverly-trained football dogs are a

source of great amusement; Horden's Masquitas

elicit well-merited marks of appreciation; and

other turns of much acceptance are provided by

Florence and Lillian in an artistic musical enter-

tainment; Lizzie Glenroy, Scotch character

comedienne and dancer; the smart Four Pattons

in "Fun in a Gymnasium"; Russell, Brad-

the "Dixie Brownie"; Maggie Benson, a charm-

ing comedienne; and pictures.

PALACE.—L. Mr. P. Macnaghten; M. Mr.

W. A. Jackson. An excellent bill here this week

includes the capital entertainers the Brothers

Webb in "Melange" of melody and mirth;

Bert Terrell, an amusing Dutch comedian and

dancer; good silent comedy by Phil and Philora;

Winnie Scaman, comedienne; Mollie Baldwin, an

accomplished soprano; Mlle. Marjatti in quite a

novel creation, "From Demon to Fairyland";

Alec Kennedy, character vocal comedian; the Stein

FROM "THE ERA" CORRESPONDENTS ABROAD.

AMERICAN AMUSEMENTS.

(All communications for this article should be addressed to Mr. A. L. HOWARD, P.O. Box 490, New York City, U.S.A.)

NEW YORK, Dec. 9.—An American version of "Hop o' My Thumb," the pantomime produced at Drury Lane Theatre two years ago, is now on view at the Manhattan Opera House. The book has been rewritten by Sydney Rosenfeld, new music has been supplied by Manuel Klein, and what was once a pantomime is now an extravaganza. Mr. De Wolf Hopper makes a somewhat belated appearance in the second act as the King of Mnemonics, and Miss Iris Hawkins has the title-role. This clever little lady acts her part delightfully, and has become a great favourite. The "Garden of Statues" scene is greatly admired.

"The Missing Lady," a play in three acts, by Charles Goddard and Paul Dickey, is the current attraction at the Fulton Theatre. It is far-fetched and improbable, but none the less mirth-provoking and exciting. Jack Craigan discovers that the girl who has won his love is trifling with him, and proceeds to teach her the lesson he thinks she needs. He carries her off to the mountains, and the proceedings become quite melodramatic. In the end the heroine is "tamed," and recognises Craigan as the stronger. One of the characters is an escaped lunatic called "Boney," who imagines himself to be Napoleon. He is cleverly represented by Mr. Frank Sylvester, and the rôle of Jack Craigan is well acted by Mr. Lewis S. Stone.

"Rachel," a romantic drama in four acts, by Carina Jordan, was produced by Mr. F. C. Whitely at the Knickerbocker Theatre. It deals with events in the career of the great French actress from the age of sixteen, when she was a street-singer in Lyons, to the days of her artistic triumphs in Paris. A stirring scene occurs when Rachel wraps herself in the tri-colour and faces the Revolutionary mob surrounding her house in search of the Duchess, singing the "Marseillaise" from the balcony.

"Children of To-Day," a play in four acts by Clara Lipman and Samuel Shipman, serves Mr. Louis Mann for his reappearance on the local stage. The children are Anita and Vincent Wakefield, aged sixteen and seventeen respectively, wealthy, and with extremely "advanced" ideas. They regard their indulgent mother as hopeless from any point of view, and address her by her Christian name. When the mother marries, the step-father undertakes to teach the children a thing or two, but they resent his interference, and he enforces his authority by purchasing the roof over their heads. A "cubist" artist without money wants to marry Anita, and a French adventuress has designs on the son, but the resourceful step-father defeats the pair of them. In the meantime his wife has left him, but there is a general reconciliation in the last act. Mr. Mann appears as the step-father, George Raymond, and is well received. His humour is always wholesome and frequently diverting.

The Century Opera House, formerly the New Theatre, is to be reconstructed so that the seating capacity may be increased from 2,100 to 3,500.

NEW YORK, Dec. 23.—"The Things that Count," produced by Mr. William A. Brady at Maxine Elliott's Theatre on the 8th inst., is a "Christmas play," and is therefore timely. Written by Laurence Eyre, it was originally known as "Mrs. Christmas Angel," a title more indicative of the story than the present one. The "things that count," it appears, are children. Mrs. Henshaw has none, and she seems to be a very domineering and selfish sort of woman when we are first introduced to her, but we discover that she has a heart of gold, nevertheless. This part is splendidly acted by Miss Florine Arnold, and it is one of the most human and interesting character studies to be seen on the stage to-day. Another fine performance is that of Miss Alice Brady, as Bessie Randolph, once an actress and now a seamstress.

"High Jinks," a musical comedy in three acts, has scored a success at the Lyric Theatre. Originally a Palais Royal farce, it was performed here without music a few years ago under the title of "Before and After." Mr. Leo Ditrichstein, who made the adaptation, has collaborated with Mr. Otto Hauerbach in this instance, and Mr. Rudolf Friml has composed the music. The plot is simple. A certain perfume has the effect of making everyone feel gay and lighthearted, and under its influence a complication arises in which a doctor passes off another lady as his wife at a French bathing resort.

Mr. George Fawcett has won new honours, and added another fine rôle to his repertoire, in acting the name-part of a four-act play called "The Frolic of Fate." This is a dramatisation, by George Middleton, of Vaughan Kesters' novel of the same name, and was recently produced at the Bronx Opera House.

"Hani-Kari," a one-act play by Julian Johnson, has been added to the bill at the Princess Theatre. It deals with an intrigue between Ito Natsume, an attaché of the Japanese legation in Washington, and Madeline, the daughter of an American naval engineer. The Japanese seeks to obtain possession of certain plans and naval secrets, and is stabbed to death by the betrayed girl in her apartment. It is a thrilling little piece, and is effectively acted by Mr. Harry Mestayer, Miss Willette Kershaw, and Mr. Vaughan Trevor.

"Russia" is the title of a grotesque one-act play that was recently added to the same bill. It comes from the Grand Guignol, and is a vivid picture of Russian cruelty and violence during a political massacre. Mr. Mestayer, Miss Kershaw, and Miss Emille Pollini play prominent parts well.

NEW YORK, Jan. 3.—There were six new offerings at the theatres last week, and there are more to follow, so the first-nighters are being kept quite busy during the holiday season, which extends over a longer period here than it does in England. We have no Boxing Day, and as for pantomimes, the only offering of that kind is "Hop o' My Thumb" at the Manhattan Opera House; but, like the Scotch, we observe New Year's Day, so the festive season may be said to last for about a fortnight.

"The New Henrietta," produced last week at the Knickerbocker Theatre, is a modernised version of Bronson Howard's comedy, "The Henrietta," by Winchell Smith and Victor Mages. As Nick Van Alstyne, a Western mine operator, William H. Crane is a constant delight, and the veteran actor has more than repeated the success achieved in this rôle many years ago. Van Alstyne has a son, a silly "Johnnie" known as "Bertie the lamb." This part, originally played by the late Stuart Robson, is now acted by Mr. Douglas Fairbanks, a clever young actor. Miss Amelia Bingham makes a hit as the fascinating widow, Mrs. Cornelia Opyke.

"The Land of Promise," a play in four acts, by W. Somerset Maugham, has been well received at the Lyceum Theatre, and Miss Billie Burke has won much praise for her interpretation of a rôle that is decidedly more serious than any in which she has previously appeared. Canada is the "land of promise," all the important scenes being laid in Manitoba, although the play begins in Tunbridge Wells, where Norah Marsh is living as companion to an old lady. Her employer dies, leaving Norah nothing, although she had promised her a small

fortune. So Norah decides to join her brother and his wife in Canada, where she finds things quite different from what she expected. Her brother's wife has been a waitress, and the two women are soon at loggerheads with each other. Everything is done to humiliate her, and finally she offers to become the wife of one of the men employed on her brother's farm, who wants somebody to cook and clean. Frank Taylor, the man she marries, is determined to be her master. Norah smashes the dishes rather than wash them, and the "taming" process requires considerable force at times. In the end Norah finds it possible to return to England, but discovers that she loves her husband, and has even learned to like the daily round of life in Canada. So she decides to remain there rather than go back to exercise an old lady's poodle dogs in Tunbridge Wells.

The dialogue is diverting, and the play, as a whole, decidedly entertaining. Mr. Shelley Hull scored an emphatic success as Frank Taylor, and Mr. Lumsden Hare did equally well as Norah's brother. Miss Burke looked charming, and completely won her audience.

"We are Seven," produced on Christmas Eve at Maxine Elliott's Theatre, is in no sense illustrative of Wordsworth's poem, although the play is about seven children. All of the youngsters are named, but they are not yet born, and to explain this previousness it is necessary to state that Miss Eleanor Gates, the author, has satirised the eugenic theories that have lately been expounded and discussed ad nauseam, and in so doing has written a very witty and original play. It is called a whimsical farce, and has three acts, the last being laid in a police station. Diantha Kerr, young and pretty, but very decided, makes excursions to the East Side, and is writing a thesis. She spouts her views on heredity, and we learn that she intends to have seven children; also that she is determined to select their father with infinite care, much to the dismay of her aunt and guardian, Miss Lavinia Connaughton, who is hopelessly old-fashioned. Auntie is obliged to humour her niece, but insists that she shall have an escort on her trips to the East Side, and consults the family lawyer. Diantha consents, but the escort must be deaf and dumb. Peter Avery, the lawyer's nephew, overhears, and decides to be the escort. So he pretends to be deaf and dumb, and takes the job without his uncle's knowledge. The impostor takes up his quarters in the house occupied by Diantha and her aunt, and in the meantime four of Avery's friends conspire to make things lively for him. Each one in turn calls upon him, pretending to be a deaf mute. The mysterious visitors, with their strange gesticulations, finally reduce the entire household to a condition of abject terror, until Avery and his friends are carried off to the police station. During the time that her supposedly deaf and dumb escort has spent at her aunt's house, Diantha has talked freely in his presence of her "family." The eldest is to be named Peter. This, of course, paves the way for her decision in the police station to marry Peter Avery, who, in spite of the deception he has practised, meets all of her eugenic requirements. And as they come to an understanding seven youngsters' shadows appear on the white window blind.

Mimi Agullia, the Sicilian actress, who appeared here with her own company about five years ago, is fulfilling an engagement at the Comedy Theatre in conjunction with the current attraction at that house—Miss Alexandra Carlisle in "The Marriage Game." Mme. Agullia is to be seen in a series of one-act plays, her opening production being Oscar Wilde's "Salome."

"The Secret," a drama in three acts, by Henri Bernstein, was produced at the Belasco Theatre on the 23rd inst. In this play, Miss Frances Starr, who was so successful in "The Case of Becky," again impersonates a woman with a sort of dual personality. She is Gabrielle Jannelot, happily married, and to all appearances quite normal in every way, yet she cannot endure to see anyone happy unless she herself has been instrumental in causing it. She makes trouble between her husband and his sister, all the while pretending to be the sister's champion. She cannot endure that her dearest friend, Henriette Durand, should find any happiness in marriage, so she tampers with her correspondence, and represents her to be a woman with a "past." The secret is well kept, even from the audience, until the last act, and when it all comes out there seems to be no possibility of happiness for anybody. Gabrielle is forgiven, however, and explanations end the estrangement between Henriette and her husband.

Miss Starr's Gabrielle Jannelot is a moving portrayal. The rôle becomes quite exacting and emotional toward the last, and she proved equal to the task. As Henriette, Miss Marguerite Leslie, a sister of Miss Martha Hedman, gave an excellent performance; and Mr. Basil Gill, in denoting the love and tenderness of Gabrielle's husband, was admirable. Mr. Frank Reicher appeared as Denis Le Guern, husband of Henriette, and everyone was glad to see this finished actor on the New York stage again.

Mr. Henry Miller has announced his retirement from the stage as an actor, and in future he will devote his entire time to management.

AMUSEMENTS IN ROTTERDAM.

(All communications for this article should be addressed to Miss A. J. GODOY, 56, Walenburgerweg, Rotterdam.)

ROTTERDAM, Dec. 26, 1913.—Plentiful have been the commentaries expended both by public and press on the new play from the German produced by Manager Van Eyden at the Grand Theatre since my last letter. The play in question is in Dutch attire bears the title of "De Vrouw van veertig jaar" ("The Woman of Forty"), which in the original is entitled "Das gefährliche Alter" ("The dangerous—or, say, critical—age"), and its author is Sil Vara. Putting aside the justifiability of the standpoint taken by the dramatist, according to which a woman of forty is capable of almost any folly—a standpoint that may hold good in single cases, but not in a sweeping and general manner—the undeniable fact remains that the German author's work is a very feeble effort. The plot is not convincing, and the development and characters are unreal and weakly defined. If the play, however, was wanting in interest and force, certainly the interpretation was quite the contrary, unstinted praise being due to the capital acting done by the members of the Grand Theatre Company. Each and every one was entitled to warm commendation, the honours of the performance nevertheless falling to the share of Mrs. Tariaud in the title-rôle, her emotional talent and finished by-play being worthy of the most enthusiastic eulogy. These encomiums are also applicable to her performance in Alfred Sutor's charming comedietta, "De Open Deur" ("The Door Ajar"), which formed the second part of the programme.

At the Tivoli Theatre the newly-organised Rotterdam Operette Company, under the ever-popular low comedian Nap. De La Mar, is holding the boards most merrily and profitably. The opening bill for this brief season has been a double one, consisting of the operetta from the German, "De Dans-Advocaat" ("The Dance-Lawyer"), and a pretty little original truth, "De Naakte Waarheid" ("The Naked Truth"), by the company's clever leader, Gerrit Van Weesel. The performance is a very amusing one and catches the public fancy completely.

AMUSEMENTS IN MELBOURNE.

(All communications for this article should be addressed to Mr. R. GARNET WALCH, Rubra, Surrey Hills, Melbourne.)

Dec. 2.—PRINCESS'S THEATRE.—Gola P. Messers. Geo. Willoughby, Ltd.; B. M., Mr. Stanley Grant.—"The Night Side of London" still continues to fill this theatre nightly. On Saturday evening it was again successfully interpreted by Mr. Geo. Willoughby's dramatic combination. "For the Term of His Natural Life" will be revived for a brief season on Saturday evening next.

HER MAJESTY'S THEATRE.—D. Messers. J. C. Williamson, Ltd.; B. M., Mr. Phil Finkelstein.—On Saturday evening the musical comedy, "The Balkan Princess," was staged for the first time in Melbourne before a bumper house. Miss Florence Young makes an attractive Princess Stephanie and sings well. Mr. Frank Greene makes Sergius a typical musical comedy hero, and also sings in capital style. Miss Hilda Vining was seen and heard to advantage in the part of Sofia. The singing of Mr. Reginald Roberts, "I wonder who's kissing her now," is one of the most popular features of the piece. Mr. Robert Whyte makes an amusing waiter. Mr. Phil Smith is a humorous Blatz. Mr. Edward Wynne and Mr. Charles Albert are equal to the requirements of small parts, and Miss Maggie Dickinson furnishes some capital dancing. The production throughout is mounted and dressed magnificently.

THEATRE ROYAL.—D. Messers. J. C. Williamson, Ltd.; B. M., Mr. G. H. Smith.—Mr. Lewis Waller and Miss Madge Titherage continue to appear with great success in "A Butterfly on the Wheel."

KING'S THEATRE.—L. & M., Mr. William Anderson; B. M., Mr. G. Homan Barnes.—"A Day at the Races" again produced a night of fun on Saturday evening. The company is a very strong one indeed, and gets the utmost out of this rollicking revue. The last six nights are announced.

RICKARDS' OPERA HOUSE.—Governing D., Mr. Hugh D. McIntosh; B. M., Mr. Frederic Aydon.—A bumper house witnessed an excellent programme here on Saturday evening. Cooke and Rothera, who have just arrived from England, were a pronounced success in their comedy and dancing act. The popularity of Gene Greene, the "Emperor of Rag-time," showed no signs of diminishing. The unique turn of Da Calion on the crazy ladder also won well-merited applause. Diamond and Beatrice are established favourites with their pleasing musical act. The Eight Saxones perform some exceedingly clever dances. Other good items are contributed by Charles Zoli, Laskey's Six Hoboes, Vandi and Verne, and Bellora.

GAITY THEATRE.—M. D., Mr. Ben J. Fuller; B. M., Mr. John J. Shelenhamer.—Bronnan and Fuller's vaudeville company presented an excellent programme here on Saturday evening to a packed house. Millie Doris made her reappearance, and was accorded a flattering reception. Her songs were greatly appreciated. Max Duffek, the contortionist, plays musical instruments in extraordinary positions. Ralph Er May is a gymnast who exhibits strength as well as agility and grace. The Quealys returned and appeared in an amusing sketch; Salmon and Joy, the Four Stoopoles, and others fill in an interesting bill.

Dec. 9, 1913.—PRINCESS'S THEATRE.—Sole P., George Willoughby, Ltd.; B. M., Mr. Stanley Grant.—"For the Term of His Natural Life," adapted from Marcus Clarke's powerful novel of Australian convict days, was presented here on Saturday evening in the presence of a packed house. The company performed the play in a most creditable manner. Mr. Cyril Mackay gave a fine performance of Rufus Dawes. Mr. Herbert Leigh made a sinister Captain Fredd quite in keeping with the character. The John Rex of Mr. Max Clifton was also a good bit of acting. Mr. Charlie Taylor played Gabbett, the ferocious convict, to the life. Mr. Brandon Cremer is well equipped for such characters as the Rev. Mr. Meekin, and he kept the audience in roars of laughter. The Rev. John North was played by Mr. Vivian Edwards, and lost nothing in his hands. Miss Pearl Helmrich made a good deal of Sarah Purfoy. Miss Elwyn Harvey made a bright little Sylvia, and the other performers all worked with enthusiasm. The play was admirably mounted and dressed throughout.

HER MAJESTY'S THEATRE.—D. J. C. Williamson, Ltd.; B. M., Mr. Phil Finkelstein.—The bright and tuneful musical comedy, "The Balkan Princess," has been delighting audiences here for the past week. Notwithstanding its popularity, the comedy can only be staged for a few more nights, as the Christmas pantomime is in active preparation and is billed to open on Saturday evening, 20th inst.

THEATRE ROYAL.—D. J. C. Williamson, Ltd.; B. M., Mr. G. H. Smith.—Mr. Lewis Waller and Miss Madge Titherage continue to appear with great success in "A Butterfly on the Wheel." On Saturday evening there was a full house who followed the performance with keen interest throughout. "Miss Elizabeth's Prisoner" will be staged on the 13th inst.

KING'S THEATRE.—L. & M., Mr. William Anderson; B. M., Mr. G. Homan Barnes.—The American Musical Burlesque Company are filling this theatre nightly. On Saturday evening "The Grafters" was revived for a short season, and drew a full house, who thoroughly enjoyed the singing, dancing, and acting of a remarkably clever company of artistes.

RICKARDS' OPERA HOUSE.—G. D., Mr. Hugh D. McIntosh; B. M., Mr. Frederic Aydon.—On Saturday evening Doody and Wright made their first appearance, and were accorded a flattering reception by a bumper house. Their "turn" consisted of singing, dancing, and comedy business, and was thoroughly enjoyed. Madame Lucille, the "Singing Venus," also made a successful first appearance and presented a novel and pretty act. Other artistes appearing with success include the Saxones (eight in number), the Six Hoboes, Richards Bros. (gymnasts), Diamond and Beatrice (musical artistes), Gene Greene (ragtime singer), Cooke and Rothera (comedy dancing act), Charles Zoli (Italian impersonator), and Vaude and Verna (patter comedians).

MAJESTIC THEATRE.—D. Messers. Frankel and Levey.—An enthusiastic reception was given to "The Chorus Lady" here on Saturday night. Miss Virginia Brissac as Patricia O'Brien acted in a natural and winning manner, and won the sympathy of the audience from the start of the performance. Miss Geraldine O'Brien as Nora was excellent. Mr. Harry Burkhardt was natural and convincing in the part of the lover. Dick Crawford was in the capable hands of Mr. Ferdinand Munier, who made an admirable villain. The rest of the cast gave natural interpretations and helped powerfully in making up a play that is full of good human quality.

NEW GAITY THEATRE.—M. D., Mr. Ben J. Fuller; B. M., Mr. John J. Shelenhamer.—A complete change of programme was presented here on Saturday evening to a full and enthusiastic house. Excellent "turns" were presented by Kingsley and Graham (sketch artistes), Millie Doris (comedian), the Quealys (sketch artistes), Morris's Wrestling Poles, Lulu Eugene, May Smith, Ellen Brennan, Gus Hayward, Roy Bone, Tom Leonard, Frank Herbert, Harry Baxter, and Dorothy Denham.

AMUSEMENTS IN JOHANNESBURG.

(All communications for this article should be addressed to Mr. THEO. J. HOLZBERG, Box 4187, Johannesburg, S.A.)

Dec. 11.—Last Tuesday His Majesty's had a packed house when all Johannesburg assembled at Frank Wheeler's benefit. The theatre was crammed, and Frank was enthusiastically received as the Rev. Robert Spalding in "The Private Secretary." All the local theatres contributed to the benefit; the Henry Herbert Company in the third act of "Rochelle," the Wheeler Edwards Comedy Company in the second act of "The Dollar Prince." Billy Reeves, of the Empire, gave part of his "Original Drunk" entertainment, and Dan Thomas, manager of the Palladium, gave the "Duchess of Seven Dials." In addition, various star artistes appeared, including the chorus of the Williamson Comic Opera Company. Frank Wheeler, in his speech, thanked the audience for their kindness, and spoke feelingly of his associations with South Africa. After the performance a dance was given at the Carlton Hotel.

Dec. 18.—HIS MAJESTY'S THEATRE.—L., Messers. J. C. Williamson, Ltd.—The theatre is closed for two weeks for renovation. On Boxing night the Williamson company open with a series of Gilbert and Sullivan operas. Mr. Harold Ashton, one of the directors, is in charge here, assisted by Mr. H. Barlow Coulthard, late manager for B. and F. Wheeler, Ltd.

STANDARD THEATRE.—L., Mr. Leonard Rayne.—The Stratford-on-Avon players, headed by Mr. Henry Herbert, produced the full text of "Hamlet" on Monday night. The performance started at seven o'clock and finished at 11.30, with an interval of twenty minutes. The play was produced on the same style as it was played in Shakespeare's day, and great praise is due to Mr. Herbert, who made a magnificent Hamlet. Miss Gladys Vanderveer made a sweet Ophelia, and was ably assisted by Mr. Terence O'Brien (Laertes), Mr. Henry Baynton (King), and Mr. Edward Vincent, who made a very stately and effective Ghost. The rest of the week has been devoted to "Twelfth Night," "Rochelle," the "Henry" plays, "Richard II.," and "Comedy of Errors."

PALLADIUM.—African Theatres Trust, Ltd.; M., Mr. Dan Thomas.—The Hoffman King company have been doing good business with "Saved from the Sea."

EMPIRE.—African Theatres Trust; M., Mr. R. B. Young.—Billy Reeves, the original drunk, is a scream from start to finish; the Golden Athlones are a particularly refined and clever act; and Nathaniel Trio, with their wonderful monkey, aided by an excellent company, keep the Empire management very busy.

AMUSEMENTS IN DURBAN.

Dec. 13.—HALL-VIET-SEA.—Local M., Mr. J. Barnett.—Miss Violet Black and company repeated their success with the comedy sketch, "In the Tube," which creates many a hearty laugh. Albert Letine is a very clever female impersonator; Brandt and James, styled as "A Girl and a Fellow," and a piano, played and sang in their best style; and the pictures were all tip-top. Business remains excellent.

Messrs. B. and F. Wheeler, Ltd., announce that from Boxing night until Jan. 3, 1914 (eight nights), their latest musical comedy company will occupy the Theatre Royal here. This is one of the first theatres in South Africa that the late Ben Wheeler and the genial Frank played in. In the "testimonial performance" to be given, Mr. Frank

Wheeler will appear in his favourite character in "The Private Secretary."

CRITERION THEATRE.—M. D., Mr. P. G. Tucker.—The three Americans, the Leightons, were the principal turn this week, and served up a big-time, which was good, plenty of excellent dancing, and patter of the brightest. Miss Gloria Mayne, soprano, who possesses a fine voice, sang from grand opera; Dorothy Lena, a pleasing comedienne, was very popular with "You made me love you." Manager Tucker reported good business.

AMUSEMENTS IN SYDNEY.

(All communications for this article should be addressed to E. LEWIS SCOTT, 55, Renwick-street, Leichhardt, Sydney, N.S.W.)

Nov. 26.—The Quinlan Grand Opera company has been so successful that the season is lengthened until Dec. 13. The citizens who have patronised Mr. Quinlan's courageous venture, whether lovers of music or not, have decided to present him with some lasting token of their esteem. The Musical Association of New South Wales entertained Mr. Quinlan, Herr Richard Eckhold, and Dr. Tullio Vogliera at a luncheon at Farmer's, Limited, and the professional musicians were profuse in their praise. Meanwhile opera succeeds opera nightly. Mr. Quinlan directs each production, and in an interval goes and sings a sacred solo at St. Patrick's Church.

"The Warning" was successfully produced at the Little Theatre on Saturday for the first time in Sydney. Miss Louie Carbone was sweet and winsome as June Travers, her acting being vivacious in every scene, and the audience called her many curtain times; and an old favourite, Miss Ceara Stephenson, made the rôle of Mrs. Travers interesting and full of charm. Miss Althea Claudine made Mme. Gourdron as disagreeable as one could wish; Miss Agnes Keogh as Milly brightened up all her scenes; and Mr. Arthur Sivan needs no praise, suffice it to say he did his best as the repulsive Bernard Stanton. A vigilant officer was Mr. Gerald K. Souper. All the other parts, played by Charles Montague, Frederick Ward, James Martin, Herbert Shaw, and Robert Pollack filled the telling of the story most effectively.

"The Monk and the Woman" was revived by the cleverly directed George Willoughby company at the Adelphi, with a very strong cast and a newcomer, Miss Vera Rennie, was Liane. She invested the character with much lightness and gaiety.

Allen Doone filled the Palace with an appreciative crowd to see "The Rebels." It is by James Bernard Fagan. Miss Edna Keeley, as Eileen, and Mr. Doone, as the indomitable Jack, carried the weight of the Hibernian narrative; and Ethel Guist, Ethel Bashford, J. Vincent White, Onslow Edgworth, Clive Farnham, and Tom Buckley did excellently in other parts.

Mr. Hugh D. McIntosh has returned with a long list of engagements of vaudeville artistes to keep up the Harry Rickards reputation for filling Australia with amusement and talent. Mr. George Porters, the well-known director of entertainment ventures, is business-manager at the Tivoli.

Much regret is expressed at "The Era's" telling of the death in October of the talented actor and manager, H. H. Vincent, who was a great favourite here.

"The Era's" representative for the last forty-seven years, E. Lewis Scott, celebrated his ruby wedding yesterday with a household of old friends.



Take a whole tubful of "tonic."

Take it externally. Stretch yourself out in it. Drive out your cold with it. Refresh your weary bones with it. Soothe your tired nerves with it. Restore your energy with it.

What is the wonderful "tonic" that will do all this? Listen:—nothing more nor less than a simple bath with mustard in it.

Empty the contents of one of the new Colman's Bath Mustard Cartons into your tub; or simply take two or three tablespoonfuls of ordinary Colman's Mustard—mix it in a little cold water, and stir the mixture around in the bath-water.

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THEATRICAL GOSSIP

Sir George Alexander made a brilliant little speech in replying for "The Visitors" at the house dinner of the Press Club on Saturday. Thirty years' experience, said the actor-knight, had convinced him that the only way a man in his position could survive was to combine art with commerce. Because an actor possessed business ability there was no reason why his art should suffer.

Describing himself as a man who stood midway between the old school and the new, Sir George paid a tribute to the genius of Irving. "It is very nice to be old-fashioned if you are not dull," he added, "and it is very nice to be new-fashioned if you are not dull." The distinguished visitor also gave two recitations, which were highly appreciated.

The question of the queue has been provided with a solution by Mr. George Edwards, who has arranged that seats for the Adelphi pit may be booked from 6.30 on the day of performance. Thus the delay at the doors, except on the occasion of first nights, will be obviated, and the messenger boys who are such familiar figures of the waiting assembly will evidently find their occupation gone. It is to be hoped the plan will have a better reception than that of Henry Irving, who, having provided his humble patrons at the Lyceum with bookable seats, was met with a storm of protest and the cry, "Give us back our pit and gallery!"

Miss Lillah McCarthy and Mr. Granville Barker will suspend their present season of repertory at the Savoy Theatre on Saturday evening, Jan. 24. They will then be enabled to give their long-promised production of "A Midsummer Night's Dream."

The time-honoured custom of cutting the Baddley Cake was kept up at Drury Lane on Twelfth Night. The cake is furnished out of a fund provided over a century ago by Robert Baddley, formerly a Drury Lane actor, who bequeathed the sum of £50 in order that hospitality might be dispensed every year to the members of the company. The ceremony was ably performed by Mr. Harry Nicholls, who is co-trustee of the fund with Mr. James Fernandez.

Miss Phyllis Dare will judge the costumes at the Playgoers' Club fancy dress ball to be held at the Connaught Rooms to-night (Wednesday). The profits will be devoted to the Club's fund for taking poor children to the pantomime. There will be two prizes—for lady and gentleman respectively.

A serious nervous breakdown to Mr. Kenelm Foss, of the Little Theatre, has necessitated complete rest and absence from London. The provincial tour of "Magic," announced to begin on Jan. 26, has consequently been postponed to the first week in March, when it opens at Edinburgh. Meanwhile "Magic," which was announced to be withdrawn from the Little, has received a new lease of life, and will be continued indefinitely.

The dramatic profession will join in sympathy with Mr. Charles Hawtree, whose brother, Mr. William P. Hawtree, died suddenly in a tram-car in New York at midnight on the 6th inst. The cause of death is said to have been Bright's disease. Mr. Hawtree was an actor of strong emotional parts, and he had been appearing as Brown, the principal part in "An Englishman's Boy," the war-scare drama which roused so much excitement on its production at Wyndham's just five years ago.

"The Shepherdess Without a Heart," which has had a deservedly successful career at the Globe, will this afternoon be transferred to the New Theatre, where it will be presented every afternoon, including Saturday, and on Wednesday and Saturday evenings. Among new numbers recently introduced are a toy soldiers' march and chorus, and a minnow duet in which the brown cat and the white cat join forces.

Princess Louise was present on Thursday at a matinee of "The Cocky Bird" given in aid of the Charing Cross Hospital at the Court. With her was the Duke of Argyll and a party of ladies and gentlemen. Between the acts King (Pay Lillmar) and the Cocky Bird (Dorothy Manville) were invited into the Royal box, where they presented to the Princess a bouquet and an album of photographs of the play, specially taken by Mr. Stanley Roberts, the stage-manager of the Children's Theatre. Mrs. Percy Deamer, the authoress, Miss Netta Syrett, and the Rev. P. Deamer were also present to Her Royal Highness.

Saturday night next, the 17th, will see the last performance at the Aldwych Theatre of George R. Sims' attractive play "The Ever-Open Door," which is withdrawn owing to Mr. A. M. Loader's contract to produce a new romantic drama by Graham Hill and Hubert Ericson, entitled "The Queen's Champion."

The Three Arts Club ball which will be danced at Covent Garden on Thursday promises to be a most attractive event. Dancing will begin at 10, and at midnight a succession of groups of well-known actors and actresses will enter in characters closely associated with their names. Representatives of famous roles thus portrayed will include Mr. Gerald du Maurier, Miss Hilda Trevelyan, Miss Nina Boucicault, Miss Pauline Chase, Mr. H. B. Irving, Miss Marie Lohr, Miss Marie Tempest, Miss Dorothea Baird, Sir George Alexander, Miss Gladys Cooper, and Miss Lillah McCarthy.

Miss Kathleen Leigh and Mr. Clifford Marquand (who are touring the provinces with a repertoire of successful West End comedies) will produce at the Opera House, Harrogate, on Monday, Jan. 19, a new one-act dramatic play, entitled "The Blue Penguin," by Mrs. Charles Braun and Mr. Harold Simpson. The principal characters will be portrayed by Miss Leigh and Mr. Marquand.

The latest addition which Mr. Walter Van Noorden, managing director of the Carl Rosa Opera Company, has made to an extensive repertoire is Offenbach's melodious "Tales of Hoffmann." A cast, including Mr. William Wegener, Mr. Hebben Foster, Miss Sybil Conklin, Miss Beatrice Miranda, and Miss Ida Hill, has been selected, and the opera is conducted by Mr. Van Noorden.

A new character has been introduced into "The Darling of the Gods," which will be revived at His Majesty's on Saturday. The new role is called "H," and is a shadow which moves silently through the place. "H" will be played by Mr. E. Bartie. The remainder of the cast who will port Sir Herbert Tree and Miss Marie Lohr, prize winners, George Ralph, Henry Vihart, Roy Goodyear, Cyril Swerdlow, J. William Mollins, Philip McEvale, A. E. George, Victor Morrell, Alfred H. Goddard, R. Hudson, Henry M. Lowiehn, Alexander Garner, R. Stuart Marshall, J. Anthony Smith, L. B. Hurley, Laurence Stener, Philip Oldham, Arthur Martin, Frank Rawlinson, A. Lubbock, Alfred Saunders, A. Nicholson Tucker, and M. B. Stewart; Misses Irene Clarke, Lucy Wilson, Suzanne Wata, Stella St. Audrie, Frances Corcoran, and Isabel Jeanes.

Mr. Cyril Maude is engaging in the agreeable art of compiling records in America. The week's receipts with his new production of "Grumpy" in New York, we learn, reached 15,070 dollars, thus breaking all records at Wallack's Theatre for thirty-two years.

Abundant enthusiasm was manifested at the discussion by the Actors' Association on Friday of the "twice-nightly" system in drama, of which a report is given in another column. Some of the speeches were strongly reminiscent of the defunct Actors' Union, and, curiously enough, the suggestions which met with decided approval were those formerly advocated by the Union. That organisation was far removed in its scope from the Association, one of its rules being that membership was restricted to actors and actresses proper, a policy the error of which the Association acknowledged some years since.

Our advice to the Association is to retain its present methods. More can be done by tactful representations in the proper quarters than by aggressive measures of any sort. The principle of payment for rehearsal, although not widely adopted, has already been secured by this means, and added benefits are no doubt in store. If the whole profession could be infected with the fervour and zeal shown at Friday's meeting, the 10,000 membership, at which the Association is aiming, would be accomplished.

Mr. Harold West, who gave such an impressive performance of Gwyllyn, the young consumptive lad, in the Stage Society production at the Haymarket of Mr. J. O. Francis' fine play "Change," sails to-day for New York on the Majestic, to open a season there with the Welsh Players in the play named Mr. West's fine study of the old lawyer David Jones in "The Joneses" will also be remembered by all who saw that amusing piece at the Strand Theatre.

Miss Barbara Gott has been engaged by Mr. Louis Meyer for Miss Millie Hylton's part in "Who's the Lady?" on tour. Miss Gott, it will be recalled, made a striking success at the Garrick as the old Lancashire mother in the late Stanley Houghton's play, "Trust the People." She has also been associated with Mr. Bouchier in "Cromwell" and "The Greatest Wish in the World."

Continuing their tour of the world, the Quinlan Opera Company are leaving Australia for Canada and the United States. On returning to England next autumn Mr. Quinlan will give a short season in the provinces, and will present in English Wagner's "Parsifal," D'Albert's "T'fand," and Ferrier's "Monna Vanna," in addition to the twenty-nine operas already in the company's repertoire.

Her many friends will be interested to learn that Miss Mary Plovan, daughter of Alderman T. F. Plovan, of Bath, the author of one of the four new one-act plays to be produced by Mrs. Waldemar Leverton at the Royal Court Theatre on Thursday. The title is "Daphne Writes a Novel."

By invitation of the management of the Marlborough Theatre, Holloway, and Messrs. Day and Lauri, the producers, about 400 children from the Islington Guardians' School witnessed the pantomime of "Mother Goose" on Monday afternoon. Messrs. Isaac Walton, of Holloway-road, in accordance with their annual custom, presented each child with a bright new penny and other local firms supplied oranges and buns. The children were accompanied by the school band, and several members of the Islington Board of Guardians were also present.

We have just heard with the greatest regret that Mr. Cyril Leighton was the victim of a nasty motor accident in Manchester on Friday morning last. Whilst crossing the street in the neighbourhood of the Exchange Station he was knocked down and run over by a motor car which was travelling at a rapid pace. It was found necessary to use a "jack" to raise the vehicle before the unfortunate actor could be withdrawn from under the chassis. Mr. Leighton was conveyed to the Manchester Infirmary, where it was found that though luckily no bones were broken, he was considerably bruised about the face and body, whilst the shock to his system will probably incapacitate him from work for some time.

The January meeting of the directors of the Royal General Theatrical Fund was held at Goshen Buildings, Henrietta-street, on the 6th inst. Messrs. Chas. K. Cooper (in the chair), Lionel Carson, Tom Craven, Douglas Gordon, Herbert B. Hays, Alfred Tenner, Bassett Roe, Hubert Willis, H. Saxe Wyndham, and Chas. Cruikshanks (secretary) being in attendance. Subject to compliance with the regulations, a candidate for membership was elected. Investment since the December meeting was reported.

It was reported that the sixty-ninth annual festival of the Fund would probably be held on the first or second Sunday in May, under the presidency of his Honour Judge Parry, at the Savoy Hotel. The secretary stated he had received £4,500 further on account of the residue of the estate of the late Mr. George Rignold, leaving in hand £7,000 in all to date.

Miss Beatrice Smith has been engaged by Mr. Lewis Casson for the Glasgow Repertory Theatre. The season will open on Monday with Arnold Bennett's comedy, "The Honeycomb," in which Miss Smith will play Flora.

Mr. Edward Vokes writes in answer to a correspondent's query in last week's "Theatrical Gossip." "I with pleasure inform you that Miss Jessie Vokes, now playing Columbine at good old Drury, is related to the original Vokes Family."

Mr. Sam Livesey is to be congratulated on the instantaneous success of his production at the Junction Theatre, Manchester, of "A Heritage of Hate," of which a notice is given on another page. The opening night witnessed a scene of hearty enthusiasm, and in answer to repeated calls of "Author," Mr. Charles Garvie appeared upon the stage and shook hands heartily with Mr. Livesey. Unfortunately, Mr. Arthur Shirley was unable to be present, but news of the fine reception of the piece was wired to him.

At the Scala Theatre on Monday next Mr. Shadwell Clerke will appear in a monologue play, written by "John Saint Dunham," entitled "Her Perfidy," which claims to be a complete farcical comedy with only one character.

A champion of the Censor came forward in the person of Mr. J. Henry Twyford, who lectured to the O.P. Club at the Hotel Cecil on Sunday at the Scala, the Censor, and the Church. For the past few years, said Mr. Twyford, the theatre had bored people, and unemotional and untheatrical gloom had been the model of the younger dramatists. Most people would rather be shocked than bored. The Censor was an economic policy; he saved people from the dramatist who thought he was born simply and solely to open people's eyes to the ugly sides of other people's lives. He was glad that the Church was taking an interest in his profession. The Press had won for itself the title of the fourth estate of the realm, and he hoped that the day would come before long when the stage would be the fifth.

Mr. W. W. Kelly's pantomime, "Cinderella," at the Liverpool Shakespeare Theatre, is likely to make a strong appeal for many weeks to come. It is a bright and laughable production, and the comedians are adding daily to their fund of jokes. One of the pleasant features of the production is the dancing. Mr. John Tiller, the producer, is a past master in the art of training, and several of the ballets are arranged with great skill.

The long queue of "bookers" daily, and the crowded houses at Kelly's Theatre, Liverpool, tell the story of the magnificent success of the Moody. Maaners opera season. The scenes being enacted daily and nightly at the Paradise-street house are reviving memories of the pampered days of grand opera in Liverpool.

"The Sunshine Girl," with Mr. George Dance's company, is being played on this, its first visit to Birmingham, twice nightly, as an experiment, at the Theatre Royal. Public approval is shown by big bookings, and the bright performance assures success. Next Monday Mr. W. W. Kelly presents Mr. J. Redfern's successful version of "Uncle Tom's Cabin."

At a recent meeting of the Liverpool Theatrical Gaiety Committee, held in the Bee Hotel, Mr. Lewis Peake was elected president. That gentleman has been connected with the movement from its inauguration over twenty years ago, and during its career many thousands of pounds have been gathered for the local hospitals and the several theatrical charities. Mr. W. W. Kelly has promised the use of the Shakespeare Theatre for a matinee early in February.

A smart piece of work is to be credited to Miss Marie Laaton, A.K.A.M., the seventeen-year-old daughter of the late T. Laaton, musical-director for twenty-two years of the J. W. Turner Opera Company. At Dowsbury, on the 6th inst., she undertook, at short notice, with great success, the part of Marie in Donizetti's "Daughter of the Regiment," and also played the harp during the following opera ("Cavalleria Rusticana") the same night.

The talented and charming young vocalist, Miss Violet Essex, who, it will be recalled, made a pronounced success as Micaëla in "Carmen" during Mr. Raymond Rose's recent season of Grand Opera in English at Covent Garden, has lately been adding to her laurels at Portsmouth and Brighton. At both these towns the young artist was accorded a most enthusiastic reception, and she much pleased her audiences by the introduction of a little song, called "Good-night, ladies and gentlemen," which she sang most attractively by way of an encore, whilst standing before the curtain.

Mr. Robert Courtenidge's popular general manager, Mr. Eade Montefiore, has sent us an artistically designed New Year's card, and, with characteristic business instinct, has issued it in the form of a "Pearl Girl" calendar. We heartily reciprocate Mr. Montefiore's kind thoughts, and "Good wishes for a glad New Year"; and we would only suggest to our genial friend that his next year's calendar should be half the size of that which now adorns our office.

The Actors' Association will hold an inquiry into the circumstances which led to the abandonment of the Indian spectacle at Earl's Court at the offices of the Association on Monday at 12 noon. Any director or member of the company who can throw light on the subject is invited by the Association to attend and give evidence.

Meanwhile, active efforts are being made to assist the distressed artistes. Mr. Hale Hamilton set aside the proceeds of last Wednesday's matinee at the Queen's Theatre of "The Fortune Hunter" in aid of the sufferers, and a matinee performance will be given at the Strand on Friday, when the best act from those successful plays, "Typhoon," "Within the Law," "The Great Adventure," and "Mr. Wu" will be given with all the actors and actresses who have made these plays in their original roles.

One of the sufferers from the fiasco will have the special sympathy from readers. He is Mr. J. Henderson, who will be remembered as Sir Henry Irving's box-office manager for many years at the Lyceum. Mr. Henderson, who has a wife and four children, was born of theatrical parents, and was the first call boy at the Lyceum Theatre, Edinburgh. He came to London when sixteen years of age.

General satisfaction is being expressed by local theatre-goers as a result of the recent decision of the magistrates to restore the licence to the Theatre Royal, Preston. Mr. Knight, the manager of this house, presented his application to a full bench, and is to be congratulated on the favourable impression he made, the justices rightly holding the view that the licence could not be in safer hands.

Messrs. G. Edward Hall and Lodge Percy will shortly send out a company playing H. F. Maib's "Laughter of Fools," under the direction of Mr. Hall, who is selecting and rehearsing the company, and Mr. Hall will play his old part of Colonel Greig. Miss Adela Harvey has been engaged for that of Doris Henley. The tour will in no way interfere with Mr. Percy's repertory company, which starts at Huddersfield in Easter week.

Mr. Cyril Harcourt, the author of that brilliant and much-discussed play, "A Place in the Sun," at the Comedy Theatre began life as an engineer and is now actor, playwright and novelist. His stage career has been passed under the management of Sir George Alexander, Mr. Charles Frohman, and Mr. Tom B. Davis. His first play was produced by Mr. Granville Barker, and his first novel, "The World's Daughter," was published by Mr. John Lane.

The funeral of Mr. François Armand Cellier, the famous musical director of the Gilbert and Sullivan operas, whose death we recorded in our last issue, took place at Brookwood Cemetery on Friday. The mourners included Mr. and Mrs. Novislow Parham (son-in-law and daughter), Mr. Huron Short and Mr. Reginald Short (brother-in-law and nephew), Mr. John Munday, Mr. E. Howell, Mr. Joseph Ivimey, Mr. Alec Hood, Mr. Henry Ford, Mr. Graham Hart, Mr. B. H. Philpott (from the Chapel Royal, Hampton Court), Mr. Cunningham Bridgeman, and six members of the deceased's old orchestra. Beautiful wreaths were sent by Lady Harris, Mr. Rupert D'Oyly Carte, the D'Oyly Carte Opera Company, Mr. Cunningham Bridgeman, Mrs. Jessie Rose Ford (a former Savoy prima donna), Messrs. Edward Howard, Henry D. Curtis, G. F. Baird, Henry Harris, Mrs. Charles R. Brown, Mrs. B. Powell Sears, Mr. and Mrs. W. E. James, Mr. and Mrs. Alexander Hood, Mr. and Mrs. G. H. Evans, Mr. and Mrs. Walter Williams, Mr. Hermann Schmeisser, and Mr. and Mrs. J. H. Mander.

"The Era" has a larger circulation than that of any other theatrical or variety journal published in the United Kingdom.

ACTORS AND "TWICE NIGHTLY."

A crowded and enthusiastic gathering responded to the call of the Actors' Association on Friday at the Chandos Hall, Maiden-lane, when the "twice nightly" system, so far as it affects actors and actresses, was discussed.

The chair was occupied by Mr. Clarence Derwent, who in opening the meeting said the two main considerations which presented themselves were, firstly, did they want twice-nightly performances in theatres at all; and, if they must have them, what were the conditions under which the work should be undertaken? His own opinion was that the twice-nightly system from any point of view whatsoever was an abomination—(applause)—destructive to art and health, and productive of nothing but irritation, friction, and discord between manager and artist. He believed there was a law in the music halls which said, "No play, no pay." The latest managerial interpretation of that law as applied to "twice nightly" in theatres appeared to be "more play, less pay." (Laughter.) It would be interesting to calculate how many actors' performances must be crammed into an evening's entertainment to reach the level of "no pay." The only sane reply to such a practice was "Double play, double pay." (Hear, hear.) Unfortunately, they had no power to enforce their demands. Let them clear their minds of the fallacy that the touring manager could not afford to pay adequate remuneration for twice-nightly performances because his percentage of receipts from the resident manager would not permit. He maintained that the actors' attitude should be so strong that they could compel the touring manager to go to the resident manager and say, "My company will not act unless I give them adequate remuneration. If I am to meet the obligations demanded of me, I can only do so if you make my percentage proportionate; otherwise I will have nothing whatever to do with your twice nightly; and if you cannot book my company on those terms and make your theatre sufficiently attractive to compete with the music halls and picture palaces, then I will not book your date at all." (Hear, hear.) It could all be done by combination. Let them either "hang together or hang separately." Some of their brothers and sisters of the profession had recently been starting. (Hear, hear.) Combination was the solution of the evil. By combination they could gain payment for rehearsal, and that would have rendered the Earl's Court fiasco an impossibility. The only question was, When would they begin to combine? (Hear, hear.)

Mr. Frederick Morland proposed the following resolutions:—
(1) That the hardship entailed on actors and actresses by the twice-nightly system can only be removed by substituting payment per performance for payment per week. (2) That this concession can only be obtained by organisation and combined action on the part of actors and actresses.
Mr. Morland said whether there should or should not be two performances a night was entirely a managerial matter; what the actor had to consider was his position under the scheme. When more work was imposed upon them they had a right to claim more pay. The system entailed not only considerably longer hours, but would prove a greater strain upon the actor's physique and system. It was obvious that to calculate the salary per performance, and not per week, would simplify the economic relations between actor and manager, and make it absolutely impossible for anybody to be called upon to give a performance for nothing at all. Incidentally, it would solve the question of matinees. Difficulties would be avoided and the actor relieved of a great deal of uncertainty. Whatever proposal was made, it must always depend upon the original bargain between the actor and manager.

A member of the audience: In our position the word "bargain" is ridiculous.
Mr. Morland entirely agreed with the speaker, but externally there was a bargain, though it might not be a fair and square one. The struggle for work was keen, and persons with private means had the advantage. It had been suggested that they should ask Parliament to establish a minimum wage, but the support of 20,000 actors and actresses was not sufficiently important to appeal to any Government. To ask the managers, who were not themselves "living on a bed of clover," to assist the actors was ridiculous. They could help themselves by combination. There were only about 1,000 actors and actresses whom the managers specially wanted; there were 19,000 others of whom managers considered that it did not particularly matter which they employed. The present unsatisfactory position of actors was shown by the horrid and disgraceful fiasco at Earl's Court. (Cheers.)
The resolution was seconded by Mr. Frederick James, who said the scheme would have very little opposition from the managers as it did not affect the salary sheet, but it would prevent the addition of more work for the same remuneration. The need for organisation was becoming more and more apparent, and the actors and actresses should realise that the only hope of reform was in making the Actors' Association the most powerful organisation in the theatrical world. With a membership of 10,000 they could demand and obtain such drastic reforms that the present chaotic condition of affairs would be at an end. (Cheers.)

Mr. Henry Bedford said in twice nightly performances what was cut out was the actor's rest—the rest between the acts. (Hear, hear.) They could not play two performances a night properly, but must rush through it like a steam engine. What regard for the question of combination, could they solidly combine? ("Yes.") They had seen so many combines fail. It was not for those present to settle the matter; they were only pioneers. They wanted the army—the rank and file. (Cheers.) And they wanted the officers from amongst those men who were taking £12, £14, £20 up to £50 a night. They wanted the sympathy of such men, who would win their thanks if they were to come forward and help their poor oppressed brethren. He had recently been employed at the music halls, and he was struck by the way in which the big artists there stood up for the rank and file. If they had the same thing in the theatres they would have the mummer lamb lying down with the managerial lion, but not inside him. (Laughter and cheers.)

Mr. Arthur Rose said he was one of those hard managers, who were alleged to haggle over the actors' salaries, but he did not know he was any better or any worse than his brother managers. He admitted that he bought in the cheapest market and sold in the dearest. He believed they would not do any good by passing pious resolutions at meetings like that, but they would begin to do good if the resolutions led to the organisation which the chairman and Mr. Morland had referred to in their speeches. It used to be the practice to take part in six or seven performances a week, but now it was often twelve or more for exactly the same rate of pay, and they would not get any more until they met the managers with combined force. He was reminded of the story of the darkey who prayed, "O Lord, send those chickens in my neighbour's garden over the wall into mine." Nothing happened, and, being a practical darkey, he nightly altered the form of his prayer and said, "O Lord, send this singer over the wall into his neighbour's garden where the chickens are," and his prayer was answered. (Laughter.) It was useless to pass resolutions; they must form some kind of definite combination. (Hear, hear.) Whether the twice-nightly

system was a desirable thing was a question for the managers, but to actors and actresses the conditions under which their work was done was a matter of vital interest, and one on which they might at least have a word to say. Barnum used to say, "Advertise, advertise, advertise," and he would say, "Organise, organise, organise." He understood that in France the actors were paid for each performance, and were on the whole better paid under that system. He advised them to drop the "snobishness" which made them say they would not have a trade union. It was only by organising that they could expect to gain anything. (Cheers.)

A member of the audience said:—"Mr. Chairman and fellow martyrs," remarking that he thought they were fellow martyrs under the present condition of things. He did not agree with everything Mr. Morland had said. He had made some reference to bargaining with the managers. Well, what chance had an actor of bargaining with a manager? ("None.") But he did think there was a chance of organisation. The Actors' Association was a marvellous body, and had done good work in the past. Some time ago the Association circulated on the question of Sunday opening, and he would suggest that it should now send out circulars to the various centres on the question they had met to discuss. After this was done they would be in a position to state plainly what they wanted, and their object might be attained. (Hear, hear.)

Miss Kathleen Herbert said she did not think that any decent employer expected twelve or thirteen days' work for six days' pay. It was only by a trade union that one could deal with the unsatisfactory employer. Trade unions might be deplorable, but when one was dealing with deplorable people one had to do deplorable things. (Hear, hear.) If only ten per cent. of actors and actresses were to join they would have the support of all the other trade unions throughout the country. She did not think it was the least use combining unless they had the support of the trade unions. The country could get on without actors and actresses, but if a general strike was declared it was a different matter. (Cheers.)

Mr. J. McConnell said he was a music hall performer and a member of the V.A.F. (Cheers.) He had no intention of crowing about that organisation, which had not gone as far as it might have done, but he did suggest that the members of the theatrical profession should combine as the music hall artists had done. (Hear, hear.) The important thing, however, was money. He remembered that the Federation began by imposing a shilling subscription, and he was one of the first to put down his shilling, as, on thinking over the matter, he came to the conclusion that combination was the only way of fighting the managers, who, of course, had to get their living just the same as performers had to. The Federation now numbered some 5,000 members, amongst them being many of the leading and highest-salaried members of the profession. When the necessity arose they were prepared to meet the managers, and it was made evident to the latter that they had not only the little people to fight. He thought that if the "legits" were to follow the example of the music hall artists they would do as well, if not better, than the artists had done. They would be advised if they knew the large amount of work that was put into committee meetings, &c. If an artist asked, why should he join? they answered him until he did join. (Laughter.) They were workers and united, and in that lay their strength. (Cheers.)

Mr. Arthur Bawtree, referring to what had happened in the past in connection with attempts at organisation amongst actors, said that trade unionism was spoken of as degrading, and the suggestion of holding meetings at public-houses was scouted. He was afraid that organisation was hopeless until this snobishness was put an end to. (Hear, hear.) The men of great influence in the theatrical profession would not have anything to do with the rank and file; and to talk about unity and organisation was waste of time until they could get the leading men to help, as had been done by the variety artists. (Cheers.) Even the medical profession had what might be termed a trade union to look after their interests. The Actors' Union was killed because of the lack of funds owing to unpaid subscriptions.

Miss M. Mayer Cooke said that many of them were so frequently hard up that they could not afford to pay the Actors' Association subscription. She belonged to the Catholic Stage Guild, and the minimum subscription was only one shilling. Every member was expected to introduce three new members a year. She thought that the example of the Guild might very well be followed. (Hear, hear.)

The Chairman said that, in the absence of any amendment, he would put the resolutions. It seemed to him that the difficulty was the music hall artists dealt with trusts and syndicates, whereas the actors mixed with the managers at the wine and in the theatrical clubs. (An actor.) Only a small majority. (Cheers.) The Chairman: I know that, but it is those men we want to get. I do not despair of organisation, nor do I take Mr. Morland's view of the inability of Parliamentary interference. Probably that would be found the shorter way.

Mr. Morland said he was astonished to hear it said that he held a brief for the managers; he thought it was rather the other way. He believed they had good friends amongst the managers, and that wholesale denunciation of them was quite a mistake. He did not see why they should carry on a fight with them or call any other names. He had no belief in passing pious resolutions, but if those before the meeting were carried, they could appoint a small committee to carry on the agitation so that it might not die out. He thought that meetings to be held in the provinces were most important. This was a matter which could not be looked upon simply as a matter for the Actors' Association, and it was to be hoped help if they appointed from six to twelve actors and actresses present to confer with the committee of the Association. It was no use simply writing letters to the theatrical papers. If the actor expected some one to help and did nothing himself, the position of the theatrical profession would be absolutely hopeless. (Hear, hear.)

Mr. Bawtree suggested that if circulars were sent out the question of remuneration for rehearsals should also be included.

The Chairman said he hoped that the two matters would be included. He believed that one of the hardships which actors complained of could only be removed by payment per performance in place of payment per week.

A vote was then taken, and the first resolution, relating to payment per performance, was carried, only five voting unanimously.

The Chairman asked for the names of those willing to form a committee to act in co-operation with the Association.

The following ladies and gentlemen gave their names: Mr. Sydney Clayton, Miss Mary Mayer-Cooke, Mr. Lawrence Phillips, Mr. Edmund Sidney, Miss K. Herbert, and Mr. Harry Sullivan. The meeting closed with a vote of thanks to the chairman, proposed by Mr. Bedford, and briefly acknowledged by Mr. Derwent.

Little Miss Scott's play, "The Imprisoned Elf," was performed on the 12th inst. at Christ Church School, Brith, before an audience of about 500 people, and created a very good impression. The author is only thirteen years of age, but besides writing the play of over 300 lines and six line scenes, she has in addition designed and made over twenty of the dresses, arranged the stage directions, and trained a dozen children.

AMUSEMENTS IN PARIS.

(All communications for this article should be addressed to A. KEEZEM, 17, Villa Dupont, Rue Pergolèse, Paris.)

"JEANNE DORÉ."

Play, in Five Acts and Seven Tableaux. By Tristan Bernard. Produced at the Sarah-Bernhardt on Dec. 17.

Jeanne Doré Mme. Sarah Bernhardt
Fanny Mme. Coste
Mme. Gerbault Mme. Bonifant
Jacques M. Raymond Bernard
Gardien chef M. Laroche
Calmar M. Victor Henry
Mouls M. Villa
Premier avocat M. Grouillet
M. Maurice M. Decœur

PARIS, Monday, Dec. 22.—M. Tristan Bernard is one of our very best farce writers. He has had more successes than any other of his colleagues, and at the present moment his vaudeville, "Les Deux Canards," is drawing crowds to the Palais-Royal. This time he has tried his hand at writing a drama, and he has given us "Jeanne Doré," a sombre story taken from his famous novel "Amants et Voleurs." Jeanne Doré, a widow, keeps a small stationer's shop in a provincial town, and at certain rise we witness a scene between her and her son Jacques, a weakling, in love with Fanny, an unprincipled creature. Fanny has given the boy to understand that she wants fifty pounds, and he asks his mother to advance him the money, and when she refuses to do so Jacques says that he will apply to his godfather, an elderly miser. In the next tableau, in a grocer's shop, the people are telling one another excitedly that the old miser has been murdered during the night. Jeanne Doré, on hearing this, nearly swoons, because she remembers that Jacques has stayed out the night. On her return home Jacques confesses that he killed his godfather, not to rob him, but because the latter grossly insulted him. We then see Jacques arraigned for murder, and Jeanne comes forward to impress upon the Court that the boy has never been responsible for his actions. The jury, however, bring in a verdict of guilty, without extenuating circumstances, and sentence of death is passed. The sixth tableau is the most impressive. We are in the courtyard of the little railway station. People come and go, but nobody notices a closely-veiled woman in black, who for the last week has spent the whole day in that courtyard waiting for "something." At last that "something" makes its appearance. The train from Paris comes in, bringing with it three sinister-looking men carrying the "bois de justice"—i.e., the guillotine. Jeanne swoons, and in the new empty station remains only an old mendicant to catch her in his arms. The final tableau plays in the prison. Jeanne, who knows the head gaoler, obtains his permission to pass her hand through the opening in Jacques' cell. Jacques is convinced that it is Fanny, his faithless sweetheart, who has come to wish him a supreme farewell. In the darkness he covers her hand with kisses, and Jeanne, the "mater dolorosa," consents to this sacrifice to give her boy this consoling illusion. Mme. Sarah Bernhardt plays magnificently, and met with a tremendous ovation. The minor roles were also well held.

"Un Jeune Homme Qui Se Tue" is the title of a clever little skit by M. Georges Berr, produced at the Théâtre Fémina. It is the story of Louis Veronnet, a hare-brained youth, who has fallen in love with Claudine, a pretty little goose. But as the girl's father refuses to accept Louis as his son-in-law, Claudine at once engages herself to the fascinating Ferdinand, whereupon Louis decides to commit suicide at the moment Claudine will become Madame Ferdinand. Marguerite, Louis' typist, however, has lost her heart to her employer, and in order to save his life she writes an anonymous letter to Claudine acquainting her with Louis' suicidal intentions. Claudine receives the letter an hour before the marriage ceremony, but rushes at once in full bridal array to Louis' chambers to prevent a catastrophe. A love scene, of course, follows, and Louis is so persuasive that the flighty girl consents to throw Ferdinand overboard and to elope with Louis. The latter then takes her to the house of his elderly uncle, a good-natured priest, who undertakes to obtain Claudine's parent's consent to her marriage with Louis. The priest succeeds in his mission, but affairs once more take an unexpected turn. Claudine and Louis quarrel, and as Ferdinand appears at that psychological moment Claudine accepts him definitely as her future husband. As to Louis, he discovers that Marguerite has always loved him, and it is she who will be come his wife.

"TA BELLE AVENTURE."

Comedy in Three Acts by de Caillavet, de Flers, and Ritonno Rey. Produced at the Vaudeville, on Dec. 22.

Hélène Mlle. Madeleine Lily
Mme. de Tréville Mme. Daynes-Grasot
Jeanine Mlle. Bonifant
Jeanne de Verceuil Mlle. Ménéier
Comtesse d'Erizon Mlle. Juliette Desnoes
André d'Erizon M. Casellani
Valentin le Barroyer M. Boncher
Comte d'Erizon M. Joffe
Chartrou M. Mondos

PARIS, Monday, Dec. 29.—This is a play wherein a lady of eighty-two plays a most important rôle, and, strangely enough, Mme. Daynes-Grasot, who impersonated her, celebrated a few months ago her eighty-second birthday. At certain rise we are in the handsome villa of the Comtesse d'Erizon, in Louveciennes. Hélène, her niece, a strikingly handsome girl, is to be married that day to Valentin de Barroyer, and

we see the fiancée in her lovely wedding dress and her wreath of orange flowers. She does not love Valentin, but as her aunt's request she has accepted him, because he is a millionaire and belongs to a first-class family. Whilst Hélène is a moment alone in the library, the door opens, and André, the Countess's son, rushes in. He has always loved Hélène, and they were secretly engaged, but the wily Countess, who did not want her son to marry the penniless Hélène, intercepted the letters he wrote to the girl from Vienna, whereupon the latter, in the belief that André was faithless to her, consented to marry Valentin. Now, however, that she knows the truth, she does not hesitate a moment. She will not become the wife of a man she does not love, and, throwing a cloak over her wedding dress, she allows André to escort her to the little house in the Périgord, where she was born, and where resides her old grandmother, Mme. de Tréville. André had promised Hélène that he would take her only to the house, and then return at once to Louveciennes to ask the Countess's permission to his marriage with her niece. Things, however, take an awkward turn. Mme. de Tréville catches sight of André, and believes him to be Valentin, who has brought his bride with him. André and Hélène try to explain matters, but they are afraid to do so, and decide to wait until the next morning to confess the truth. When Hélène retires for the night André remains in the dining-room and tries to make himself comfortable in an easy chair. But towards midnight the grandmother happens to enter the dining-room, and to her amazement finds the supposed husband, not with his wife, but dozing in an armchair. "You are not half a man," she says, and, knocking at Hélène's bedroom door, she wakes her up and walks away. Hélène then enters the dining-room, and the loving couple fall into one another's arms. But the next morning Valentin—the fiancé—Hélène threw overboard—puts in an unexpected appearance, and tells the astounded Mme. de Tréville that she has been deceived by André and Hélène. Things look very threatening, but they end most satisfactorily. Mme. Daynes-Grasot received a tremendous ovation, and the veteran actress, trembling with emotion, was hardly able to speak. The other rôles were also splendidly sustained.

"UN FILS D'AMÉRIQUE."

Comedy in Four Acts by Pierre Véber and Marcel Gerbidon. Produced at the Renaissance on Dec. 29.

Leon Verdon M. Tarride
Pascand M. Lérard
Monchin M. Bénières
Guy M. Bouchez
Un monsieur M. Schütz
Flora Mlle. Hugette Dastry
Dorette Mlle. Exoane
Mme. Monchin Mme. Rosine Burkel
Agathe Mlle. Burkel

PARIS, Monday, Jan. 5.—This is an amusing story, amusingly told. A manufacturer, called Pascand, is trying hard to discover his son, Robert, who, some twenty years ago, when a boy of fifteen, ran away from home and has not been heard of since. Monchin, a shady usurer, in the hope of securing the proffered reward, induces Leon Verdon, a ruined young man of good family, to impersonate Robert. Leon is then introduced to Pascand and to the other members of the family, including Dorette, Pascand's daughter, who, charmed with her handsome newly-discovered brother, feels strangely attracted towards him. The pseudo-Robert really comes like a blessing to the half-ruined Pascand, for, intelligent and active, he places himself at the head of the factory, which, under his able management soon becomes a thriving concern. But two unexpected incidents arise. Leon falls in love with Dorette, and the real Robert suddenly comes upon the scene. Leon, at his wife's end, then decides to confess to Pascand the deceit he practised, and to leave the house poorer than when he entered it. But Robert, who has been carefully watching Leon, and has appreciated the enormous services the latter rendered to the family, induces him to stay. Leon, in fact, is only too willing to do so, for he is madly in love with Dorette, and as to the latter, she promptly throws overboard the idiotic youth to whom she was engaged, glad to become Leon's wife. The work was acted with great entrain by a splendid cast.

"LE TANGO."

Play in Four Acts by M. and Mme. Jean Richepin. Produced at the Athénée, on Dec. 30.

Zizi de Lucignan Mlle. Laviellière
Marie-Thérèse Mlle. Spinelly
Mme. de Lucignan Mme. Marie Laure
Duchesse Gestas Mme. Descorval
Marquise de Sueil Mlle. Prévost
Gottiaux M. Harry Baur
Marquis d'Orbex M. Montaux
Morgate M. Gallet
Wringie M. Cazalis

The play is dull, woefully dull. We expected better things from M. Jean Richepin, the great poet, and a member of the Immortal Forty. Zizi de Lucignan and Marie-Thérèse, his seventeen-year-old wife, lead what is supposed to be a "modern life." Zizi is nineteen, and he and his wife live as if they were brother and sister. The young couple's language is as modern as their principles, and during the four weary acts we find them indulging in philosophical conversations, intersected with Latin and Greek quotations, and readings from little books conveniently at hand in a pocket. There is something decidedly uncanny in this "modern" couple, and we all gave a sigh of relief when,

in the final scene, the tango which they danced aroused passion in their hearts. But if the plot was simple the same could not be said of the scenery, for there were black and white walls, black and white floors, a golden swimming bath with a remarkable frieze, cushions of every conceivable colour—and many of them—and a colossal lampshade that made the audience gasp. In the final act—supposed to play in the aristocratic Faubourg Saint Germain—the guests appeared in the most eccentric of modern skirts, the reverse of pretty. But the tango danced by Mlle. Laviellière (Zizi) and Mlle. Spinelly (Marie-Thérèse) was delightful.

PARIS, Monday, Jan. 12.—The Antoine Theatre has not scored with the two new plays produced there. The first, "L'Enfant Supposé," in four acts, by M. Grimaux, although very well written, is woefully old-fashioned, and the public did not appear much interested in the troubles of the Herland family. Herland has a secret liaison with Annette, his sister-in-law, and Emélie, the youngest girl, who is suffering from the heart, dies on hearing of the calamity that has befallen the family. Annette's faith is kept secret, thanks to Mme. Herland, ready to sacrifice herself for her sister's honour. Fortunately, no sacrifices are needed, for Annette becomes the wife of a respectable youth who will always ignore his wife's secret.

The second work, "Pour L'honneur! Vers la Gloire!" founded on a story by Charles-Louis Philippe, plays in the world of the Paris apaches, wherein a young hoodlum, who has not yet won his spurs, swears to run his knife into the first man he meets. He does so, aided by a friend, but the stabbing operation lasted so long that the public grew indignant and shouted "Asses!" (enough) to an accompaniment of hisses.

In the theatrical world there is much excitement in connection with the two rival singers, Mlle. Bréval and Mlle. Demougot, the former claiming that she alone has a right to the rôle of Kundry in "Parsifal." Whenever Mlle. Bréval appears she is received with thundering applause, but Mlle. Demougot's friends also muster in full force when that lady impersonates Kundry, and give her a splendid ovation.

PRINCESS BARIATINSKY'S PARTY.

"You are invited, please, to attend Anna Karénina's Christmas Party." So ran Princess Bariatinsky's charming invitation one day last week to an "Era" man; and upon arriving at the Ambassadors Theatre in mid afternoon he discovered the stalls, dress-circle, pit, and boxes packed with an audience of whom the majority were children—the guests of the kind Princess for the Russian Christmas day.

The centre of the stage was occupied by a large Christmas tree, laden with attractive gifts, while at its foot were stacks of further gifts. Tea tables were ranged round the sides of the stage, at which the little guests took their seats in rays. Then, to entertain her guests, the Good Fairy, "Anna Karénina," provided real Russian Gypsies (a clever musical troupe, who should prove a great attraction at a West-end hall); Mme. Nadia Sokoloff, the Russian mezzo-soprano, sang delightfully in her native tongue; and the Balalaika Orchestra was engaged to play selections.

Amongst those present were Princess Marie Louise de Bourbon, the Duchesse de Saville, Baron de Hayling, the Russian Consul-General, Sir Frederick and Lady Pollock, Lady Byron, Sir George Scott Robertson, M.P., Mme. de Suarez, and Mme. Morel Bey.

Everybody spent a most happy afternoon. Everybody said "What a charming idea!" and we all added, "What a charming Princess."

Mr. Sterling MacKintay writes, with reference to our recent notice of the Sterling MacKintay O.S., in "My Lady Molly," that the society is not an "Amateur Operatic Society," but an Opera Class.

Mr. E. Taylor Platt has made arrangements with Messrs. Vedrenne and Badie for the provincial rights of their latest Royalty Theatre success, "The Pursuit of Pamela," by C. B. Ferriald, and will tour it in the autumn.

Mr. Robert Ashby, who has just returned from India and the Far East, has been engaged by Mr. Louis Meyer for his first tour of "Who's the Lady?" Since his return to England Mr. Ashby has had several tempting offers, but prefers to be under Mr. Meyer's courteous management.

Miss Gladys Warren, the popular and charming young burlesque actress, has accepted several important engagements in town and in the provinces for the spring. She is at present touring with E. Graham-Falcon's company as principal boy in "Dick Whittington." On Saturday night at the Theatre Royal, Windsor, she was the recipient of many interesting presentations from admirers.

AMUSEMENTS IN BERLIN.

(All communications for this article should be addressed to Miss B. M. HOOK, Berlin; W. Gasteinerstr., 14.)

"PETER'S JOURNEY TO THE MOON."

Fairy-play in Eight "Pictures," by Gerdt von Basewitz. Produced at the Deutsches Schauspielhaus, Berlin, Dec. 22.

Undoubtedly the most charming fairy-play that has been staged in Berlin this Christmas is the genuinely artistic production at the Deutsches Schauspielhaus, of "Peterchen's Mondfahrt" ("Peter's Journey to the Moon"). The sole aim of the play is to amuse and entertain the children, and it does so to perfection. Gerdt von Basewitz, the author, has struck just the right tone and atmosphere, and he manages to rejoice the hearts of the children without stooping to absurdities or crudities.

The play is divided into eight "pictures," each full of drolleries and naive fantasy. Peter and his little sister Annaliese are both extremely good children, who undertake in the course of a dream a journey to the moon, accompanied by the Sandman and a giant cockchafer, Sonnenmann, who is really the instigator of the journey, inasmuch as it is made with the object of fetching from the moon the cockchafer's lost sixth leg, which had long before been stolen from his ancestors. The play gives a graphic picture of the various adventures of the quartette on their way to their destination, starting with the time when they are shot out of a cannon's mouth from the earth to the mountains of the moon. And here, by the way, a dreadful struggle with the Man-in-the-Moon—depicted as a wicked old fellow—finally ensues. All the wonders of the "meadow of stars" and of the mysterious "Christmas meadow" are revealed to the gaze of Peterchen and little Annaliese. There is a droll and ingenious embodiment of the various forces of nature, somewhat after the style of the characters in Maeterlinck's "Blue Bird," and there is an exciting ride on a wild bear, besides various other escapades too numerous to mention. It is a thoroughly modern fairy-play, full of fun without absurdity, dramatic and thrilling without being terrifying even to very little people. The only weakness lies in the music (by Cemens Schmalstieg), which is not light and humorous enough to form an appropriate setting to this charming fairy-play. Staging and acting left nothing to be desired.

The New Year has brought with it "Parsifal," which is at present the great operative excitement in Berlin. Punctually on Jan. 1 the first production at the Charlottenburg Musical Opera House took place, and Jan. 5 saw the "Parsifal" première in the Royal Opera House. The rush for tickets quite exceeds anything Berlin has seen in this direction.

"Silvester Abend" ("New Year's Eve") brought the première of a very acceptable and really funny farce by Arthur Lipschitz and Bernstein-Sawersky, entitled "Wer zuletzt lacht" ("He Who Laughs Last"). The plot is woven about the old, old story of the complicated clauses of a will, the majority of the dramatis personae being concerned in an effort to become the happy heirs of their late uncle. The production was a complete success, partly on account of the genuine, if not wholly original, fun which punctuates it from beginning to end, and largely on account of the music (by Léon Jessel), which is full of verve and melody.

BERLIN, Jan. 10, 1914.—The "Parsifal" production in the Royal Opera House, given a few days later than in the Charlottenburg Opera, was a masterly production which has drawn no word of criticism even from the Berlin critics! With wonderful staging and light effects, and a wonderful achievement of orchestra, chorus, and the quartette of Bayreuth singers, whose services had been enlisted for the leading rôles, the Berlin Royal Opera House excelled itself in a magnificently artistic production, which Bayreuth itself could hardly better.

"Eine Unmögliche Frau" ("An Impossible Woman"), a four-act drama (scene laid in America), by Leo Lenz, has just achieved a great success in the Hamburg Thalia Theatre. Robert Jeffries, the son of a millionaire trust magnate, has married Annie, a girl of the people and one-time barmaid, against his father's will. His father disowns him, and he is ostracised by the society in which he has been accustomed to move. When he has reached the lowest depths of poverty Fate deals him a final stroke, causing him, through a chain of incriminating circumstances, to be suspected of a murder. The wife now has a chance to reveal herself at her true worth; and by dint of self-sacrifice and zeal and unshakable faith that right will win, the "impossible woman" succeeds in saving her husband's life and restoring his good name. Her husband, who has hitherto been little more than the spoiled son of a rich family, gains by her strong example

and develops a firmness of character which has hitherto been lacking.

The Wintergarten is bringing a number of new variety attractions, including an unusually fine dance number, "A Persian dance poem," in which M. Poiret, well known master in the art, has designed a beautiful collection of Persian costumes. In complete contrast is the number presented by Yvette, the eccentric violinist, who whirls about the stage like a little female demon, all the while furiously fiddling.

Elizabeth Duncan's School of Classic Dancing at Darmstadt, whose courses are modelled on the art of Isadora Duncan, the celebrated Greek barefoot dancer, presented a programme of exquisite dances to classic music in Berlin on Friday night, at the Deutsches Künstler Theatre.

"Adam im Frack" ("Adam in a Frock Coat"), a three-act comedy, by Johann Paul von Schöthan and Rolf Brandt, achieved a great success at its première in Bremen.

A PROPOSED "SHAKESPEARE WEEK."

TO THE EDITOR OF THE ERA.

SIR.—After prolonged deliberation the National Theatre Committee has purchased a site, and the pressure applied by outside agitation has to this extent justified itself. We must perform be content with small mercies, and it would perhaps be well not to look too critically upon the locality. The all-important fact is that 1914 has dawned, and the Shakespeare tercentenary celebration takes place in 1915. Unless the whole movement is once again to lapse into slumber and the £66,000 site to produce nothing more inspiring than a crop of dandelions public interest must be aroused by a very much more vigorous campaign than has been attempted hitherto. £150,000 is required, and apparently the committee has not the remotest notion how it is to be obtained. I venture to make a suggestion.

To begin with, £50,000 may be written off as follows:—£10,000 remains in hand after paying for the site, £30,000 may be regarded as the Government contribution—not an out-of-the-way sum "to crown the enterprise," as Mr. Bills Griffith put it—and the final £10,000 could be obtained as a grant from the L.C.C.

This leaves a round £100,000 to be contributed by the public. How is it to be done? I suggest that instead of a series of desultory appeals for money the committee should make a great organised attempt to raise the whole sum in the course of one week.

My proposal is that the week in April in which Shakespeare's birthday occurs should be known throughout the British Empire as "Shakespeare Week." I suggest that the week should be inaugurated by a gala performance in London, consisting of a series of acts from Shakespearean plays in which the finest exponent of each character could be seen. Each night throughout the week at every theatre collecting boxes should be handed round for "Shakespeare's Memorial." A Shakespeare ball might be given at the Albert Hall and Shakespeare dinners, lectures and functions of all kinds arranged throughout the country.—Yours faithfully,

CLARENCE DERWENT.

30, Holland Park-gardens, W.

Jan. 6, 1914.

BOOKS RECEIVED.

"The Hungarian Spectator." Journal of the British-American Literary Society in Hungary. Price 3d.

"Willing's Press Guide, 1914." A concise and comprehensive index to the Press of the United Kingdom. Price 1s. Published by James Willing, Ltd.

"Peru To-day," for August and September. A monthly account of Peru's development. Price 7d. per copy. Published by the West Coast Publishing Co.

"The Art of Dyeing." Reprinted for the Tapestry Studio Shettery, Stratford-on-Avon. Price 3s. 6d.

"The International Whitaker." A statistical, historical, and commercial handbook. Cash price 1s. in the United Kingdom, 2s. Published by J. Whitaker and Sons, Ltd.

"Pantomime." A novel, by G. B. Stern. Price 6s. Published by Hutchinson and Co.

"Montgomery's Licensing Practice." Containing the law relating to the manufacture and sale of intoxicating liquors and to theatres, music, dancing, billiards, cinematograph exhibitions, and assessment of licensed premises. By R. M. Montgomery, (M.A. Oxon), assisted by E. A. Parry, B.A. (Cantab). Price 15s. net. Published by Sweet and Maxwell, Ltd.

Mr. Harding Thomas, who made such a success as John Price in "Change" at the Haymarket Theatre in December, has been obliged to refuse a very tempting offer to play his original part in America.

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"THE QUEST OF THE GRAIL."

On Friday and Saturday evening last at the Hampstead Conservatoire, in aid of the fund of the National Society for the Prevention of Cruelty to Children, Mr. Herbert Ferrers' Company gave a capital performance of a masque, "The Quest of the Grail," by Ernest Rhys, with music by Vincent Thomas. The representation was throughout a creditable and interesting one, some of the scenes being very impressive. Especially well managed was that wherein Percival arrives at Camelot in the middle of the feast kept at Pentecost and demands knighthood. Bidden to give proof of his fitness by fighting, he meets and defeats Sir Gawain, and is knighted. King Arthur's minstrel sings of the Love of Tristan and Isolde, to the great distress of Queen Guinevere, and Sir Launcelot, who loves her. The Hermit enters and preaches the Quest of the Sangreal. Sir Galahad, after following him out, returns, and although the Queen and King Arthur each appeal to the Knights, they depart on the Quest at Galahad's call, Sir Launcelot returning to take a last farewell of Guinevere.

Mr. Vincent Thomas's music, especially arranged for this production for strings, Mustel organ, and harp, was admirably played by the fine orchestra, and although indulgence was asked for the chorus, the ranks of which had been thinned by attacks of influenza, their work was very praiseworthy. Miss Elwyn T. Diehl was admirably placed as Queen Guinevere, cleverly depicting the Queen's distress when Sir Launcelot decides to leave her. Miss Evelyn Hutchinson's finished elocution was well employed in the part of Tristan; Mr. Badcock was dignified and impressive as the Hermit, and Miss Joan Sutherland was excellently placed as the Minstrel, her singing of "The joy of love is all too brief" being especially praiseworthy; and Miss Dorothea Moss (who arranged the dances) as Nimph danced cleverly. Mr. S. Goulett as Percival, Mr. Alec Payne as Sir Galahad, Mr. Joseph Payne as King Arthur, Mr. Carter as Sir Gawain, and Mr. R. C. Kelly as Sir Launcelot all did earnest and excellent work, and spoke their lines with the necessary fervour and feeling.

Two lectures on "The Six Organ Sonatas by J. S. Bach" will be given in the Duke's Hall of the Royal Academy of Music by Mr. H. W. Richards, Mus.Doc., to-day and Wednesday next at 3.30 p.m. The examples will be played by students of the Royal Academy of Music.

Among the many well-known people who have recently seen "Mr. Wu" at the Strand Theatre are Mr. Asquith, Prince Henry of Prussia, the Duchess of Westminster, the Portuguese Ambassador, Lord Glastow, Lady Margaret Loder, Sir Roland Corbett, Sir Ernest and Lady Cassel, and the Grand Duke Michael of Russia.

Owing to improvements in the Almagam process, the Amalgamated Rubber Manufacturers, Ltd., are now able to give a guarantee for the new grooved tread they are fitting to old covers for 3,000 miles. The tread has been tested on a 42-66 Daimler Limousine by the managing-director of the company, with the result that, although they guarantee 3,000 miles, they are quite sure that in the present form it will not be worn out in double that distance.

SPECIALS FROM THE PROVINCES.

"A HERITAGE OF HATE." Charles Garvice's Novel, Dramatised in Four Acts by Arthur Shirley, and Produced at the Grand Junction Theatre, Manchester, on Tuesday, Jan. 6.

Rath Rayne Mr. Sam Livesey
Lord Hatherley Mr. Cyril Grier
Ralph Bannister Mr. Leonard Harrison
Edward Bryan Mr. Roy C. Craig
Silas Workley Mr. Frank Woodville
Jim Spavins Mr. Billie Owen
Mr. Bulpit Mr. Stanley Weston
Inspector Ward Mr. Gus Ratcliffe
Jenkins Mr. C. Stephen Geary
Robertson Mr. Edward Morris
Williams Mr. Tom Halstead
Lady Mary Hatherley Miss Kathleen Gerrard
Nita Bannister Miss Cassie Le Grand
Mrs. Mordaunt Miss Agnes Davidson
Mrs. Maguire Miss Dora Agneson
Sarah Spavins Miss Edith Giddens
Stella Mordaunt Miss Molly Malim

A good impression was made by Arthur Shirley's adaptation of "A Heritage of Hate," at the Grand Junction Theatre, Manchester, on Tuesday, the 6th inst. Many of the well-known features of the story have been preserved, and the general effect is that of a life-like replica. The story opens in the Lambeth garret where Ralph Bannister and his wife are living on the latter's scanty earnings as a ballet girl, and where Bannister learns that he is the prospective heir to the Raton estates. From this, with its sequel of Bannister's desertion of his wife, who, he imagines, will be an incubus upon him in society, the action changes to the adventures of Mrs. Mordaunt and her daughter Stella, who, wrecked on a sea voyage, are cast upon an island, the only two survivors. In the search for shelter, their discovery of a hut brings them in contact with Rath Rayne, the strange man of the island. After the sinister difficulties of the first introduction are over, Rath Rayne explains his identity, telling them that he has lived on the island as long as he can remember, cherishing the advice of his father, who died there, to hate all women: hence his opposition to the intruders. Nevertheless, he gives Stella and her mother the use of the hut, and leaves them unmolested. It transpires that Mrs. Mordaunt has recognised in him the true heir to Raton Hall, and she makes a record of this, together with some papers in the hut, she entrusts to Stella's safe keeping. Mrs. Mordaunt subsequently dies, leaving her daughter alone on the island with Rath Rayne. What takes place between these two has something of the same interest and sentiment as certain scenes in "The Manxman," and it is all very effectively done. Ultimately, however, a steamer calls at the island, and Stella is taken away by a gentleman whose object is to restore her to her people, Rath following later. Meanwhile, Ralph Bannister has become Earl of Raton, and is beset by the unwelcome attentions of his deserted wife, with the result that he murders her in a wood near the hall. Rath Rayne, coming on the body while in search of Stella, is discovered there and charged with the crime. At the trial the case is looking very black against him, when the intervention of Stella, armed with her papers of identification, in addition to her evidence, turns the tide. The spurious earl makes a fine finish of things by setting fire to Raton Hall and perishing in the flames.

Although the story has in it a considerable element of the melodramatic, it was presented with a quite commendable moderation of tone. Mr. Sam Livesey played the part of Rath Rayne, the uneducated islander, to perfection. Miss Molly Malim as Stella was perhaps a little weak at first, but as she progressed there was quite a refreshing and natural appeal in her embodiment of the character, her scenes on the island with the responsive Rath being especially well done. Mr. Leonard Harrison, though a trifle too heavy now and then, played very well as the villainous Ralph Bannister; and Miss Cassie Le Grand as Mrs. Bannister gripped the sympathy of the audience. Among many others who contributed to the success, Mr. Cyril Grier as Lord Hatherley, the county magistrate, gave a notably good performance; while the comedy of the piece was in the safe hands of Mr. Billy Owen as Jim Spavins and Miss Edith Giddens as Sarah, his better half. Some excellent stage effects accompanied the action.

"THE LETTERS OF LADY CLARE."

A Play, in One Act, by Stephanie Baring. Produced for the First Time at the Empire Theatre, Middleton, on Monday, Jan. 5.

Herbert Ingersol Mr. Neville Gordon
John Boyle, M.P. Mr. William H. Dewhurst
Lady Victoria Hope Miss Florence Butler
"The Letters of Lady Clare," produced by Mr. Edwin T. Heys in front of "Hindle Wakes," at Middleton, on Monday, the 5th inst., is a rather well-conceived and engrossing little play. The action centres round the attempt of Lady Victoria Hope to secure from Herbert Ingersol a packet of indiscreet love letters written to him by her friend, Lady Clare, who has now become engaged to John Boyle, a member of Parliament and an apostle of strait-laced rectitude. For the purpose, Lady Victoria, partly disguised, visits Ingersol at his chambers in St. James's street, where he gives way so far as to submit to a throw of the dice her chance of either having immediate possession of the letters or paying for them by amusing him with her gracious company for an hour or two. Lady Victoria loses the throw, and, true to the bargain, takes off her cloak and pretends to be "very nice" to her ungallant companion. At the moment of a moment embrace the interlude is interrupted by the entrance of John Boyle, M.P., to whom the sight conveys only its surface meaning. There is a scene. Boyle will entertain no excuse for this lady who has so far sullied his irreproachable fiancée with her so-called friendship. Ingersol preserves a watchful silence on one side, while the victim, still loyal to Lady Clare, cannot give the explanation which would clear her own good name. Then Ingersol comes forward with a blunt assertion that she is to be his wife. Lady Victoria, staggered and uncertain at first, finally yields to his actual proposal of marriage, and the situation ends with her departure under the escort of the mollified and friendly Mr. Boyle.

The play is well written, and a full house watched the development of the theme with close interest. Miss Florence Butler gave an excellent interpretation of the severely nice Lady Victoria Hope, and Mr. Neville Gordon's clever impersonation of Herbert Ingersol was ably supplemented by the prim John Boyle of Mr. William H. Dewhurst.

Blizzards and the biting wind are throat enemies, but it is comforting to know that Mr. Ben Davies, Miss Vesta Tilley, Mr. Martin Harvey, Miss Ellaline Terriss, and a large number of celebrities have admitted that "Throatlets" help them to retain voice-soundness under all conditions. "Throatlets," which are sold by chemists, resemble other pastilles in appearance, but they are compounded with a definite proportion of Thoralin to each pastille, and this is what makes them so efficacious in sore throat and hoarseness, as well as chronic forms of asthma, catarrh, and bronchitis. Thoralin is purely vegetable; it kills throat germs surely and soothes and heals all irritation of the throat and breathing passages. The editor speaks from actual experience.

A WIDELY TRAVELLED ACTOR.

Mr. Robert Ashby considers himself, for his age, one of the widest travelled actors on the English stage. And with good reason, for he has played throughout the United Kingdom, France, Germany, Austria, Spain, Italy, India, China, Japan, and the Malay Straits.

Mr. Ashby was born in Kendal, Westmorland, in 1884, and was educated at Cheltenham. When he left school he studied medicine for eighteen months at Bartholomew's and Queen Charlotte's Hospitals. He graduated for the stage at the Ben Greet Academy of Acting under Mr. Greet himself and the late Frederick Topham, and soon secured an engagement from Mr. Bannister Howard to play Baxter in "The Silver King." After fulfilling a two years' engagement under Mr. Howard's banner, playing numerous parts the while, Mr. Ashby was engaged by Mr. Hamilton Stewart to create the part of Wilfred Varney in "Secret Service" on tour. An engagement with Messrs. Alban and Bernard Limpus for the part of Harry in "The Thief" followed.

Since then Mr. Ashby has played no less than 900 times. At the conclusion of a two years' engagement with Messrs. Limpus he was engaged by Mr. Percy Hutchinson to play Gerald in "Lady Frederick." It was then that he went on his European tour, and played his own sketch through the chief cities of France, Germany, and Austria-Hungary.



Photo by Julian Rust.

MR. ROBERT ASHBY.

Returning to England, Mr. Ashby was retained to play Stuart in "The House Opposite," and that engagement was followed by one as Sir Augustus Shuttleworth and Herr Fritzling on the last tour of the Haymarket success, "Priscilla Runs Away." After three tours under Mr. Wentworth Croft's management, Mr. Ashby set sail for the Far East with Mr. Henry Dallas to play Maurice Polignac and laterally Galipaux in "The Glad Eye." Dr. Hartley in "Bella Donna," James Wylie in "What Every Woman Knows," Jimmie in "Woman in the Case," Pat in "Baby Mine," and numerous other parts in the company's repertoire. He remained abroad a year, playing right through the countries already mentioned.

With all this record of hard work Mr. Ashby's age is but thirty. His hobbies are swimming and lawn tennis, and his work comprehends juveniles, character, and dames. His musical experience is limited, as he has only played in "Florodora," "Amasis," "Girl From Up There," and pantomimes.

"A WOMAN IN EARNEST."

Play, by Henry Harding. Produced at the Balfour Institute, Liverpool, Saturday, Jan. 10.

Andrey Trevelyan Miss Mary Ford
Geoffrey Trevelyan Mr. H. Sanderson
Sir Willoughby Weiss Mr. Alan Muir
Dudley Mayne Mr. A. Henry Harding
Jack Entegart Mr. F. Cheminail
Hon. Edgerley Castle Mr. Cecil F. Rice
Hilda Trevelyan Miss Kathleen Smith
Tressida Mayne Miss Mary Leete

A large and appreciative audience witnessed Mr. Harding's latest effort on Saturday evening, when it was presented by the Lyric Amateur Dramatic Society. The work, although built on familiar lines, possesses a deal of merit, is full of strong and effective writing, and has several tensely dramatic scenes. There is also a deal of humour.

The plot deals mainly with the career of a lady doctor named Andrey Trevelyan, a daughter of Geoffrey Trevelyan, J.P., a well-known solicitor, and events transpire in the drawing-room of the latter. Andrey is seeking municipal honours, and her father is awaiting the result of the poll when Sir Willoughby Weiss calls, and, in the course of a heated argument, accuses Trevelyan of having misappropriated certain funds, showing a forged mortgage made out in the name of the baronet. Unable to deny the allegation Trevelyan resolves to come to terms with his accuser, the principal price demanded being the hand of the daughter Andrey. When expected to give her answer to the baronet, Andrey ingeniously tricks him into signing a document in which there is practically an admission that Weiss is blackmailing. She thus escapes the prospect of a hated marriage, and is united to the man she loves. The acting throughout was entirely commendable. The scheming baronet was a part well handled by Mr. Alan Muir; Mr. Harding played naturally as the despondent lover Mayne; and Mr. Sanderson made a creditable father. Special thanks were due to Miss Mary Ford for so ably undertaking the trying rôle of the lady doctor. She showed fine elocutionary powers in her speech to the electors, and during the dramatic moments gave evidence of accomplishments not generally found among amateurs. The other minor parts were done full justice to. At the close the author received a hearty call.

The anniversary number of our enterprising contemporary, the "New York Dramatic News," is to hand. Finely printed, it contains many portraits of footlight favourites on both sides of the Atlantic, and amongst the many interesting articles is one in which Actors Debate the Question of Personality in Art. Wilkie Bard, recently returned from a brief but very successful visit to America, contributes an amusing tale, "How to Lose a Fortune," and the number altogether is a most attractive one.

"THE ERA" LETTER-BOX.

A Stamped addressed Envelope must be enclosed with application for each Letter. No Circulars or Parcels admitted to this List.

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 ALADDIN.—Jan. 12, Dunstable; 24, Hitchin.
 ALLAN'S ORCHARD.—Jan. 12, T.R., Glossop; 19, T.R., Middlesbrough.
 A MILL GIRL'S WEDDING.—Jan. 12, T.R., West Stanley; 19, Eden T., Bishop Auckland.
 AUSTRALIAN NELL.—Jan. 12, T.R., Oldham; 19, Rotunda T., Liverpool.
 BULMER, MR.—Jan. 12, Palace T., Gloucester; 19, Palace T., Gloucester.
 CASTELLANO OPERA CO.—Jan. 12, Macclesfield.
 CHARLEY'S AUNT.—Jan. 12, Palace T., Redditch.
 CLAUDIAN.—Jan. 12, T.R., Darlington; 19, Gaiety T., Houghton.
 DEADWOOD DICK.—Jan. 19, Palace T., Gloucester.
 EAST LYNNE (PITT-HARDAGE).—Jan. 12, Artillery T., Woolwich; 19, Hippo, Kelghley.
 FOR WIFE AND KINGDOM.—Jan. 12, Empire T., Tonypandy.
 GAMBLE, THE CO.—Jan. 12, Hippo, Huddersfield; 19, T.R., Barnsley.
 GAMBLER'S SWEETHEART.—Jan. 12, Prince's T., Portsmouth.
 GIRL IN THE TAXI (RED).—Jan. 12, Royalty T., Chester; 19, South Shields.
 GIRL IN THE TAXI (WHITE CO.).—Jan. 12, Tyne T., Newcastle; 19, Opera H., Southport.
 GIRL OF MY HEART.—Jan. 12, West London T., W.
 GREAT ADVENTURE.—Jan. 19, New T., Oxford.
 HARRINGTON, OBERON.—Jan. 12, New T., Cambridge; 19, Royal Palace T., Blackburn.
 HEADMASTER.—Jan. 12, Boston; 19, County T., Reading.
 HINDLE WAKES.—Jan. 12, King's T., Greenock; 19, Vale T., Alexandria.
 HINDLE WAKES.—Jan. 12, T.R., Middlesbrough; 19, Grand T., Derby.
 HINDLE WAKES.—Jan. 12, Empire T., Mossley; 19, Grand T., Doncaster.
 HINDLE WAKES.—Jan. 19, King's T., Kilmarnock.
 INDIAN GIRL'S DEVOTION.—Jan. 12, T.R., Aston; 19, Empire T., Swindon.
 INDIAN SCOUT.—Jan. 12, T.R., North Shields.
 KIT CARSON.—Jan. 12, Hippo, Sheerness; 19, T.R., Whitehaven.
 LEIGH AND MARQUAND'S CO.—Jan. 12, Grand O.H., Harrogate; 19, Grand O.H., Harrogate.
 MARSH, ALEXANDER.—Jan. 12, Alex. T., Widnes; 19, Grand T., Mansfield.
 MARY LATIMER.—Jan. 12, T.R., Norwich.
 MISS LANCASHIRE, LTD.—Jan. 12, Hippo, Richmond; 19, Grand T., Luton.
 MOODY-MANNERS OPERA CO.—Jan. 12, Kelly's T., Liverpool; 19, Kelly's T., Liverpool.
 MORMON AND HIS WIVES CO.—Jan. 12, T.R., West Bromwich; 19, Empire T., Southend.
 MORMON AND HIS WIVES CO.—Jan. 19, Palace T., Hindley.
 MOTHERLESS.—Jan. 12, T.R., Tyldesley; 19, Hippo, Hemsforth.
 NICK CARTER.—Jan. 12, Grand T., Doncaster; 19, Palace T., Rochdale.
 OFFICER OF THE T.R.—Jan. 12, Preston.
 OH, I SAY!—Jan. 12, P.O.W.T., Grimsby.
 OH! OH! DELPHINE.—Jan. 12, Lyceum T., Edinburgh.
 OLD HOME, THE.—Jan. 12, Palace T., Rochdale; 19, T.R., Belfast.
 ONLY A MILL GIRL.—Jan. 12, Alhambra T., Stourbridge.
 PETER PAN.—Jan. 12, Opera H., Cheltenham.
 PRAIRIE OUTLAW.—Jan. 12, Opera H., Workington; 19, T.R., West Stanley.
 PRIDE OF THE PRAIRIE.—Jan. 12, Grand T., Rawtenstall; 19, T.R., Aston.
 PROOF.—Jan. 19, Pavilion T., Weymouth.

"THE GIRL WHO BROKE HER MOTHER'S HEART."

Drama, in Six Acts, by Geoffrey Fulton. Produced at Hippodrome, Burslem, on Monday, Jan. 5.
 Becky Chester Miss Irene Munro
 Martha Chester Miss Emmie Gurney
 Lady Diana Bulwer Miss Phyllis Watson
 Lady Francis Howard Miss Marion Keith
 Denzil Riversdale Mr. G. Sutherland
 Randolph Howard Mr. Herbert Daneville
 Sir Francis Howard Mr. Herbert Daneville
 Sam'l Hyam Mr. Fred M. Hood
 Melitand Mr. James Black
 Gustave Mr. Martin Conran
 John Mr. David Price
 Albert Herman Mr. Arthur Priton
 P.O. Atkinson Mr. Albert Pringle
 Magistrate's Clerk Mr. John Robbins
 Counsel for Prosecution Mr. William Underwood

The story, as told by Mr. Geoffrey Fulton, contains many exciting situations and touches a human note in no half-hearted way. The play, which is to be presented as a twice-nightly production, condenses much sensational interest into the space of two hours, and yet the plot is made quite clear. The action opens in Martha Chester's cottage. Martha is a lifelong servant of Sir Francis and Lady Howard. Lady Howard pays an unexpected call, and tells Martha that her son Randolph Howard, who has an infatuation for Mrs. Chester's daughter Becky, has been prevailed upon to go abroad. Mrs. Chester remarks some of Lady Howard's remarks, and is ordered to leave Lady Howard's service and quit the cottage. Becky enters at this point, and in her own outspoken style tells Lady Howard what she thinks of her. After the latter has departed Randolph Howard appears and asks Becky to accept a locket as a memento of his love for her. When Randolph has left, Denzil Riversdale, a young gentleman from the Hall, asks to be allowed to stay in a lady friend, Lady Diana Bulwer, who has just met with an accident. She is assisted by Samuel Hyam, managing-director of the Orpheum Theatre, London. The story of the accident is a subterfuge whereby Lady Diana may see Becky, who stands between her and Randolph. But Diana is no match for the Lancashire lass, and soon leaves. Riversdale and Hyam, her accomplices, remain behind, however, and finally Becky is persuaded to leave home for London, where she is promised £25 a week and a prominent part in a play. Her mother, on her return, finds a note from her daughter, and is heartbroken. Randolph then enters, and tells her she has not to leave the house, and on learning of Becky's disappearance, decides to remain in England and

QUEEN MOTHER.—Jan. 12, Palace T., Newcastle; 19, Hippo, Salford.
 RED COAT, THE.—Jan. 12, Grand T., Mansfield; 19, Hippo, Croydon.
 RILEY'S REVELLES.—Jan. 12, Opera House, Belfast; 19, Opera H., Belfast.
 ROYAL DIVORCE.—Jan. 12, T.R., Merthyr; 19, Opera H., Walsley.
 SECRET SERVICE SPY.—Jan. 12, Rotunda T., Liverpool; 19, Grand T., Stockton.
 SILVER KING.—Jan. 12, King's T., Gateshead; 19, T.R., Dewsbury.
 SLEDGE HAMMER.—Jan. 12, Grand T., Pentre; 19, Empire T., Southend.
 STORY OF THE ROSARY.—Jan. 12, Alex. T., Hall.
 STRATFORD-ON-AVON PLAYERS.—Jan. 12, Standard T., Johannesburg.
 THE EVER OPEN DOOR.—Jan. 12, T.R., St. Helens; 19, Grand T., Oldham.
 TO RIGHT HIS PEOPLE'S WRONGS.—Jan. 12, Hippo, Sheerness; 19, T.R., Stratford.
 VACANT CHAIR, THE.—Jan. 12, T.R., Bilton.
 VICTIMS OF VICE.—Jan. 12, T.R., Crook; 19, Hippo, Langley Moor.
 WHITE GIRL SLAVE.—Jan. 12, Grand T., Gillingham; 19, T.R., Margate.
 WHITE SLAVE VICTIM, A.—Jan. 12, Empire T., Cradley Heath.
 WIFE AND KINGDOM.—Jan. 12, Empire T., Tonypandy.
 WOMAN HE WANTED.—Jan. 12, Public H., Scunthorpe; 19, T.R., Glos op.
 YOUNGER GENERATION.—Jan. 19, P.G.T., Folkestone.

PANTOMIMES.

ALADDIN (B.I. exclusive).—Jan. 12, Whittlesea.
 BABES IN THE WOOD (EVELYN AND SWIFT).—Jan. 12, Empire T., Hednesford; 19, Empire T., Burswood.
 BABES IN THE WOOD (JAZON).—Jan. 12, Palace T., Warrington.
 BABES IN THE WOOD (THOMSON).—Jan. 12, T.R., Waterford.
 BO-PEEP (A. E. SMITH).—Jan. 12, Poole's T., Abernethy.
 BO-PEEP (GAR-KIDDIE).—Jan. 12, Osborne T., Manchester.
 CINDERELLA (ARTHUR).—Jan. 12, Hippo, Batley.
 CINDERELLA (WALTER).—Jan. 12, Opera H., Wigan.
 CINDERELLA (REDFERN).—Jan. 12, Court T., Wigan.
 CINDERELLA (RALLAND).—Jan. 12, King's T., Greenock; 19, Perth T., Perth.
 CINDERELLA (JAZON).—Jan. 12, T.R., South Shields.
 CINDERELLA (LAIDLOR).—Jan. 12, Grand T., Hull.
 CINDERELLA (OSMOND).—Jan. 12, Grand T., Pentre.
 DICK WHITTINGTON (CAINE).—Jan. 12, Hippo, Hulme.
 DICK WHITTINGTON (FREDERICKS).—Jan. 12, Ludlow; 19, Drogheda.
 DICK WHITTINGTON (JAZON).—Jan. 12, Grand T., Derby.
 DICK WHITTINGTON (DOTTERIDGE).—Jan. 12, Palace T., Manchester.
 GOODY TWO SHOES (RUSSELL).—Jan. 12, Grand T., West Hartlepool.
 JACK AND THE BEANSTALK (DE LACY).—Jan. 12, Gaiety T., Houghton-le-Spring.
 ROBINSON CRUSOE (DOTTERIDGE).—Jan. 12, Hippo, Rochdale.
 ROBINSON CRUSOE (ELBERTON).—Jan. 12, Hippo, Darlington.
 ROBINSON CRUSOE (WOOD).—Jan. 12, Hungerford.

find Becky. Becky, arrayed in stylish clothing, is next seen in a West End restaurant, where Randolph eventually comes, and is dragged by Riversdale. There is a powerful scene in Becky's bedroom, where Riversdale enters and makes overtures of love to her. Randolph, however, who has been given an antidote, recovers, and comes to her rescue, administering also a severe thrashing to Riversdale. After much plotting to accomplish Becky's downfall, the girl is charged with the murder of Hyam. Randolph, a briefless barrister, decides to defend her, and in the last act so skillfully does he plead that he not only gets her acquitted but proves that Riversdale and Diana are the guilty couple. Then is the mother, whose heart has almost been broken, happy once more, and Randolph, with the full sanction of his parents, will marry the Lancashire lass.
 Miss Irene Munro as Becky gave an effective and clever study. Mr. Geoffrey Sutherland's delineation of Riversdale was an excellent one. Miss Emmie Gurney, as the mother, gave a convincing impersonation; Miss Phyllis Watson, as scheming Diana, did admirably. Miss Marion Keith, a dignified Lady Howard, and Messrs. Herbert Politt and Herbert Daneville deserve praise for their clever portrayals. Mr. Fred M. Hood is to be congratulated on his production.

"CINDERELLA" AT HER MAJESTY'S THEATRE, DUNDEE.

"Cinderella," the second pantomime to be produced at Her Majesty's this season, opened on Tuesday evening, the 6th inst., the house being packed from floor to ceiling. Mr. George T. Minshall, general manager for Messrs. Howard and Wyndham, is responsible for the production, and he must be heartily congratulated on their brilliant success.
 The company is a splendid one, and all enter into the spirit of the play with fine abandon. Scotch Kelly, who appears as Billy Buttons, made a most decided hit, his performance throughout being a very humorous one. He is gifted with a most comical and expressive face; his singing is quite pleasing, while his agile and expert dancing is the funniest thing imaginable. He wears quite a variety of extraordinary costumes. Carbed in soldier's attire, he sang "Maggie McKenzie" in imitable style, and followed up with a neat dance in which he introduced a six-foot high comical figure dressed as a Scotch lassie. Kelly has a capital associate in Mr. Barney Armstrong, who as the Baron of Beauregard has a most congenial part, his work throughout giving the liveliest satisfaction. He gave a whistling song with a keen sense of humour, and along with Kelly he took part in a mock burglary scene, which created a lot of merriment. Mr. Frank Dunlop, who appeared as Mrs. Kilkenny, afterwards the Baroness of Beauregard, was also thoroughly amusing. His imitations of various types singing "Alexander's rag-time band" were excellent, and were much appreciated. Mr. George Parnley neatly filled the part of Officer O.X.O. The performance of Zaleski, an amazing contortionist, on "the spider's web" and on the trapeze was quite a feature of the pantomime. Miss Edna Morgan cut a bold and striking figure as the Prince, scoring notable successes in "Good-bye, summer" with its fire-lighting effects, and "When love creeps in your heart." Miss Daisy Bray made a delightfully dainty Cinderella, and scored a huge hit with her "Poppy wowsy" song. She was also encircled for her rendering of "You made me love you." Misses Nora and Edith Kobbie, who appeared as Dandini and Dolia, the second boy and girl respectively, were very bright and pleasing. Misses Vesta and Minnie Pine, whose comedy talents are well developed, scored a well-deserved success as the alleged Ugly Sisters. Miss Georgina Fletcher as Fairy Flora, and Mr. Rowland Green as Aconite, both scored vocally and dramatically. A popular feature of the production was the picturesque and graceful dancing of the Lottie Stone Troupe. The able orchestra of Her Majesty's, under the direction of Mr. H. B. Looby, quite excelled itself. Mr. Charles A. James assisted Mr. Minshall in the production.

ANSWERS TO CORRESPONDENTS.

[We do not answer inquiries by post. In all letters the names and addresses of inquirers must be given as a guarantee of good faith. Initials only or pseudonyms will be used in the answers if so desired.]

E. BARRY.—Brother and sister. We do not answer correspondents by post.

THOMAS LUCY.—We have no information to give you. You might advertise.

WALLACE.—We have every reason to believe he is married.

F. C. P.—Miss Vesta Tilley was born at Worcester. She appeared early in her career at Day's, Birmingham.

HARRY GOODE.—A letter addressed to Mr. George Abel, c/o "The Era," might enable you to get into touch with him.

HAWKINS (Clifford House).—Insert an advertisement in our columns, and we will give a par. asking for the information.

L. M. T.—The address given in "Who's Who in the Theatre" is 47, Upper Berkeley-street, London, W.

"DRAMATICUS."—We believe the dramatic rights are reserved. The novel has been dramatised by its author either alone or in collaboration under two titles already.

D. FRANK.—You should put dialogue to your act as far as possible, and make it something of a play, and then have it licensed by the Lord Chamberlain. We do not answer correspondents by post.

F. M. T. (Workshop).—No. You will find the information you want in "The Stage" Encyclopedia, published at 15, York-street, Covent-garden, W.C.

SPIRO MELIORA.—We have no room for your letter, which should come from a variety artist. Besides, it does not touch the kernel of the question.

CHAMBERS (Wimbledon).—For any particulars concerning Lafayette write to Mr. Will Collins, dramatic and variety agent, Broadmead House, Pantons-street, Haymarket, enclosing stamped addressed envelope.

W. H. G.—(1) There is no necessity for her to obtain a licence to book the lad, as the contract would be made out in her name, and the contract she is giving the boy is purely a personal contract between herself and the lad. (2) No. (3) Yes.

McCULLOCH (Glasgow).—The competition is open to the outside public; but all particulars will be given in the "Three Arts Journal" for January, published next week, and to be obtained from the Club, 19a, Marylebone-road, London, W.C.

H. L. S. S.—You seem to regard getting on to the stage—already very much overcrowded with mediocrities—as a mere matter of arrangement by a theatrical agency. You say nothing of training, education, gifts, appearance. Our advice is "Don't!"

W. BREWSTER.—"Mutter" and "The navy" ("Working on the line"), sung by Mr. Tom Woolwell, are published by Francis, Day and Hunter.

"The hunger strike; or, the convict Suffragette" is not yet published, but can be had on Columbia and Beka records.

P. J. LEACH.—These quartets get mixed up as time goes on, and it would be impossible to say now how many changes have taken place in the original combination. It is not a matter of the slightest importance, really. We do not answer correspondents by post.

R. E. N. (Newcastle-on-Tyne).—We have written to the director of the company, who will send you privately where the company is in the precise week you wish to ascertain its location. Address Charles Manners, The Hyde, Hendon, Middlesex.

(2) We cannot say whether the vocalists give lessons or not.

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Some good theatricals and music were given at Queen's Gate Hall on Saturday afternoon by members of Haileybury College and the War Office in aid of the London Hospital. The entertainment included a telephone farce, "Ringling Up," by G. Sunderland Lewis, which was spiritedly played. "Santa Claus," which followed, was well staged. Mr. Sunderland Lewis gave one of his amusing monologues with a piano. He was also the conductor of the very excellent orchestra. A beautiful classical dance was given by Miss V. Bartlett.

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"I'll swear upon that bottle."

—Tempest, Act ii., Scene ii.

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"Drink and fear not."

—Henry VI., Act ii., Scene iii.

"RED RIDING HOOD" AT ROCHDALE.

Not for many years have the Rochdale Theatre Royal patrons been favoured with a more diverting and entertaining pantomime than "Red Riding Hood," which was produced last week by Mr. Fred J. Little's company. The company is one of all-round excellence, and there is an abundance of fun, which, combined with the charming manner in which the principals rendered a variety of catchy topical songs, made the performance go with a delightful swing. Miss Mabelle Morgan, fresh from a three years' starring engagement in American musical comedy, made a charming and vivacious Blue Bird, while Miss Anna Hickisch was very successful as Prince Charming, the singing of these two artistes being a feature of the performance. Miss Helene Moore hit off the rôle of Miss Muffet to perfection; and Miss Lilian Errol was a graceful Red Riding Hood. As Baron Badlot, Mr. Fred J. Little was responsible for a great deal of merriment, and there was never a dull moment while he occupied the stage. Mr. George Rapley as Dame Trot, and Messrs. Harley and Melton as Johnny Stout and Tommy Green added much to the evening's enjoyment. The ladies were beautifully gowned, the scenic effects were on a most elaborate scale, and altogether the pantomime must be accounted a great success and one of the best ever seen here. Mr. Sidney S. Hooton is the popular acting-manager.

DALSTON THEATRE.

This is the last week of the pantomime, "Robinson Crusoe," at the Dalston Theatre, where Christmas fare has necessarily to make way, according to arrangement, for the earliest item of the New Year menu, and that a no less attractive delicacy than "The Pearl Girl," which is to be presented by members of Mr. Robert Courtenidge's company. The new lessee and manager of the Dalston, Mr. J. Langdon Lee, is thus making an excellent beginning with the list of attractions he has to offer the patrons of the popular theatre near the celebrated Dalston Junction. The pantomime, as a matter of fact, is still going strong. Miss Grace Stohl puts in some good work as Robinson Crusoe, who, by her delineation of the part, is a decidedly good-looking and even muscular young man. Miss Kitty Gladwin, as Dolly Dimple, and Miss Ollie Dennie, as Polly Perkins, have quite their own way of rendering some pretty songs, and a very winning way it is. Their dancing is also acceptable. Mr. Charles Eaton proves himself a first-class comedian as Dame Crusoe, and some of his scenes with Mr. Shaun Desmond, as Will Atkins, "the villain of the pantomime," are excruciatingly funny. Messrs. Bernard and Weston, who appear as captain and mate of the ship in which Crusoe sails, bring some of their well-known fun into the enactment of these parts and keep the house in a roar; Miss Gwen Gladwin's Lieutenant Tom Bowling is a dainty little study; Mr. MacStuart is active as Man Friday; but, perhaps the record for actual agility in the performance, is made by Mr. Peto Almonte as the Monkey. This pantomime has been produced under the personal supervision of Mr. Joe Collins.

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ROZE ENGLISH OPERA SYNDICATE,
LIMITED (in Voluntary Liquidation).

PURSUANT to section 188 of the Com-
panies (Consolidation) Act, 1908, a Meeting of
the Creditors of the above-named Company will be
held at the Offices of Messrs. Deloitte, Plender,
Griffiths and Co., 5, London Wall-buildings, Lon-
don, E.C., on Tuesday, the 27th day of January,
1914, at three o'clock in the afternoon. Any person
claiming to be a Creditor and desiring to be present
should at once inform the undersigned Liquidator
at the above address. The Creditors of the above-
named Company are required, on or before the
22nd day of January, 1914, to send their names and
addresses, and the particulars of their debts or
claims, and the names and addresses of their Soli-
citors (if any) to the Liquidator; and, if so re-
quired, by notice in writing from him, are, by their
Solicitors or personally, to come in and prove their
said debts or claims at such time and place as
shall be specified in such notice, or in default
thereof they will be excluded from the benefit of
any distribution made before such debts are proved.
Dated this 8th day of January, 1914.
C. S. DICKIE,
Liquidator.

"PAPHNUTIUS."

(THE CONVERSION OF THAIS).
By Hroswita, a Nun of the Order of St. Benedict,
Translated by Christopher St. John, and
Produced at the Savoy on Sunday, Jan. 11.

Paphnutius Mr. E. Harcourt Williams
1st Disciple Mr. J. Leslie Firth
2nd Disciple Mr. Patrick Kirwan
3rd Disciple Mr. Leonard Trollope
1st Lover Mr. Henderson Bland
2nd Lover Mr. Dennis Drew
3rd Lover Mr. James Turnbull
Thais Miss Miriam Lewes
The Abbess Miss Ellen Terry
Amory Mr. Mark Hanning
Hilarion Mr. D. A. Clarke-Smith
Paul Mr. Hereward Knight
The enterprise of the Pioneers has led them to
remote ages in their latest production, but their
performance of "Paphnutius," written by a Be-
nedictine nun in the tenth century, was just
the original, which was in Latin, has been trans-
lated by Miss St. John into well-measured
dialogue, and at times the action is quite dra-
matic. The play gives a most edifying indication
of the faith and purity which animated the
religions of the so-called "dark ages."

Paphnutius is the superior of a community of
monks who dwell in the desert outside Alexandria.
Hearing of the havoc which is being wrought
among the Pagan youth of Greece by the wives
of the beautiful harlot Thais, the monk journey-
s to the city in an endeavour to convert her. His
eloquent words have an immediate effect, for
Thais not only decides to give up her evil ways,
but promises to perform any penance the monk
shall enjoin. He takes her to a convent, where
to expiate her sin she dwells in a lonely cell. A
few months later Paphnutius returns from a monk
who has been in custody that a place is prepared
for Thais in Paradise, and he returns to the con-
vent to communicate the joyful tidings to Thais
and to lead her forth from her cell to die peace-
fully in the desert.

The action was embellished by the impressive
chanting of the monks and nuns, who sang melo-
diously. An attraction of the performance was
the appearance of Miss Ellen Terry, who was
warmly welcomed. She made a sweet and benign
Abbess, and was charmingly sympathetic. Miss
Miriam Lewes made a fascinating Thais, and was
equally good in the passionate and pathetic
phases of the rôle. The ascetic monk had a pre-
possessing representative in Mr. E. Harcourt
Williams, who delivered his lines with artistic
skill and effect. Mr. Patrick Kirwan's resonant
voice sounded effectively in the part of the 2nd
Disciple, and the elocutionary ability of the re-
mainder of the cast was agreeably displayed in
the dialogue allotted to them. Simple but im-
pressive effects were secured by Miss Edith
Craig, who used but little scenery, the play being
acted on a draped stage, which was made into a
kind of terrace, the steps bearing Latin inscrip-
tions in large letters. The play proved deeply
interesting, and was repeated on Monday after-
noon.

"JACK HORNER" AT KENNINGTON
THEATRE.

In the fourth week of the run Mr. J. P.
Graham's pantomime of "Jack Horner" at
Kennington Theatre shows no diminution of in-
terest, and keeps large audiences hugely amused
each evening. It is a pantomime that one can
see a second and third time, and still find fresh
and entertaining. The great advance made since
the opening night has been in the commendable
direction of giving the comedians greater scope,
and the result is a continuous flow of fun. The
three comedians, Messrs. Jimmy Godden (King),
Neville Delmar (Barum Bill), and Harry
Bickley (Dame Horner), work together with rare
good will, and provide endless mirth. They are
each distinctive in their style, and as a combina-
tion they are hard to beat. Mr. Harry Bickley's
study of the Dame is a blend of mellow hum-
our and delicate gallery of feminine foibles that
does one good to see Mr. Jimmy Godden who
is a comparatively recent recruit to the stage
from the concert platform, has created so divert-
ing a King Solum as to stamp himself a com-
edian with a bright future. Mr. Neville Delmar
is an artiste of undoubted talent, who is full of
ideas for keeping the merriment going, and he
gets really helpful assistance from Mr. J. P.
Martinetto, a capable all-round minstrel. Miss
Doris Morgan ("Jack Horner") has maintained
the reputation she brought to Kennington as a
smart and dashing principal boy, and nightly
wins encores for her dramatic singing of "Little
Tommy Atkins" or her rollicking rendering of
"Hey, ho, can't you hear the steamer?" Both
are popular numbers, but Miss Morgan's breezy
style is peculiarly adapted to make them go with
refreshing swing. Pretty and petite, Miss May
Tomlinson has established herself a warm
favourite by her vivacious interpretation of Prin-
cess Trixie, and never fails to get there with
"You made me love you" and "Popsy wopsy."
To the possessor of a bewitching personality
Miss Tomlinson adds a voice of genuine good
quality. Mr. Phil Phillips contributes an excel-
lent sketch of the coon part of Pete. He acts
with much refinement, and sings thoroughly well
such melodious numbers as "Mr. Owl" and the
duet with Miss Jessie Mack, "Moonlight Bay,"
while his dancing is clever and neat. Miss Mack
is as dainty and alluring a waiting-maid (Patsy)
as any Princess could wish for; while little Miss
Mona Cutler displays remarkable skill as the
child solo dancer. Mr. St. John Medley furnishes
a grim and realistic reading of Grab, the creg; and
as the accomplice, Discordia, Miss Rita
Trekelle does useful work. Miss Violet Armfield
is an accomplished and attractive Fairy Queen,
whose voice of rich quality and wide range makes
"When love creeps in your heart" one of the
outstanding features of the musical side of the
pantomime. Mr. Percy Lorraine scores in the
rôle of Dirk, the comic bloodhound; while Mr.
Charles Martinette proves himself an animal
actor of unquestioned merit by his faithful re-
production of the antics of the Cat. The dancing
and singing of the Stella troupe—as bright and
pretty a bevy of girls as any pantomime pro-
ducer could wish for—should not be overlooked,
for they are a distinct source of strength to the
show. Their treatment of "Everybody's doing it
by the sea" is a big hit. The chorus singing
and orchestration are both of the best. Mr.
Howard Carr, the musical-director, is not only
responsible for this, but he has written some
melodious music for "Jack Horner," upon which
he is to be highly commended.

The first of the Queen's Hall Orchestra's four
subscription concerts of the New Year will be
given on Saturday next. The event of the after-
noon will be the first appearance in this country
of Herr Arnold Schonberg. His views upon
theoretical questions and his fearless translation
of his thoughts and emotions into musical terms
which are absolutely unconventional have caused
quite a party feeling in Germany. The remainder
of the programme consists of familiar items.
The annual report of the London College of
Music records the progress made during the past
year in the system of examinations, which reached
a quarter of a million. The number of candi-
dates entering solely for diplomas during the year
amounted to 1,948, of whom 1,223 passed. Of the
5,000 students who have received training at the
College numbers are now engaged in the work
of teaching, or as public performers.

"GOOD-BYE, SWEETHEART,
GOOD-BYE."

A Drama, in Four Acts, by Horace Stanley, Pro-
duced for the First Time at the Stratford
Theatre Royal on Monday, Jan. 12, 1914.

Jack Fortescue Mr. Harry Scott
Stephen Hawke Mr. George Arthur
Bill Bumstead Mr. H. H. Stanley
Dan Bassett Mr. Arthur Chevers
Jake Meadows Mr. Valentine Henry
Matthew Garth Mr. Henry J. Baker
Percy Fagg Mr. Will Elythorne
"Tipper" Pledge, P.C. Mr. Harry G. Johnson
Toby Sprout Mr. Bertie Lloyd
Colonel Lumley Ward Mr. Edward Jaikes
Fay Garth Miss Maggie English
Elsie Garth Miss Gem Lloyd
Sarah Louisa Bumstead Miss Amy Lyon
Liza Bumstead Miss Kate Kilpatrick
Lizalie Dixon Miss Trizle Carleton
Panny Crocker Miss Hilda Miller
Martha Humm Miss Eva Lonsdale
Tess Hawke Miss Chrissie Dunbar

The author has not provided any sensational
mechanical effects which characterized his "10.30
Down Express"; but, as the tender title indicates,
has relied for success upon a story of strong
domestic interest, which popular audiences will
find much to their liking.

Fay Garth, before the story opens, had con-
tracted an unfortunate marriage with the ac-
cused Stephen Hawke, but believing him dead,
has re-married, and is living happily with her
husband and child. Like a black cloud, Stephen
Hawke appears on the scene, penniless and
desperate, and makes his presence known. For a
consideration, he is quite content that Fay shall
live with Jack Fortescue, her supposed husband,
because, in reality, Hawke has a wife living,
Tess, whom he has neglected and almost driven
to the gutter. With the help of Tess, he intends
to kidnap Fay's child, and, as a preliminary, to
rob the girl's father also. The latter plot fails,
but Hawke escapes after killing Matthew-Hawke;
the latter, before expiring in his daughter's arms,
being only able to articulate "It was her—"

It was unfortunate for Fay that the sentence was
not completed, for on this evidence she is con-
victed for the crime, and it is seven years ere she
receives a pardon, which the Governor of the
prison presents her with, "on behalf of the Home
Secretary and himself." During all this period
Jack Fortescue has remained true to Fay, and
is anxiously waiting for her to rejoin him and
their child. But Fay, believing that she is the
wife of Stephen Hawke, despairingly goes to live
with the latter at a sumptuous residence used for
the entertaining of men with more money than
brains, and it is here that she sees the dawn of
a new life before her. She has a staunch friend
in Dan Bassett, a cute detective, who is on the
track of Hawke, and the former overhears a con-
versation of Tess and Hawke, and also secures a
paper which proves the marriage of the pair as
well as incriminates Hawke for the murder of
Matthew Garth, who, however, escapes the hang-
man, as he meets a sudden end at the hands of
Jake Meadows, a former victim of Hawke's, who,
nigh to death's door, has just sufficient strength
to avenge himself, and then ends as a happy
fellow for Jack and Fay and little Elsie.

Mr. Horace Stanley's company is well balanced
and capable, and the piece is very appropriately
staged. As Jack Fortescue Mr. Harry Scott is
manly and convincing, and becomes highly popu-
lar. Mr. George Arthur as the scoundrel Stephen
Hawke plays with fluency and ease, and his strong
acting renders the character particularly ob-
noxious. Mr. Horace Stanley is a host in himself
as the genial and breezy Bill Bumstead, whose
matrimonial troubles occasion much mirth. Mr.
Arthur Chevers as the good-hearted detective,
Dan Bassett, lends valuable aid; Mr. Valentine
Henry draws a clever sketch of the reformed
Jake Meadows which is consistent and natural;
Mr. Will Elythorne is often amusing as Percy
Fagg; and Mr. Edward Jaikes does well as the
humane prisoner governor, Colonel Ward. Miss
Maggie English as the long-suffering Fay Garth
displays marked ability, which, all aid to a char-
ming appearance, readily wins the sympathy of
the audience. Miss Amy Lyon, in the unthankful
rôle of a callous prison warden and confederate
of Hawke, acts with power and much directness
of method; and Miss Kate Kilpatrick contributes
a most acceptable performance as the homely Liza
Bumstead. Miss Chrissie Dunbar's versatile act-
ing in the complex character of Tess Hawke is a
welcome feature and clearly "request applause."
Minor parts are all carefully played.

THEATRE ROYAL AND OPERA HOUSE,
WINDSOR.

On Monday, Jan. 12, the Comedy Drama, entitled
"FOR HER CHILDREN'S SAKE," one of Mr. Bull's
many attractive winter bookings, is presented here
this week by Messrs. Percy Williams and George
N. Ballanger's company, and is drawing well.
Mr. Aylmer J. Williams scores with an interesting
study of the Rev. M. Robert Kingsley; Mr. Hugh
Clayton plays Dr. Horace Parker with feeling,
and makes a popular hero; Mr. Gerald Kennedy's
Ashton is as detestable a stage villain as any
gallery could wish for, and he makes every
point. Much of the humour of the piece is
allotted to the character of Jonathan Prym, a
part in which Mr. Larry Clements reveals. Mr.
J. S. Pateman gives a stirring impersonation of
the spendthrift, Gilbert Harcourt, Pierre, a circus
clown, is skilfully portrayed by Mr. Frank Davies,
and Mr. J. Wilson is well suited as Jimmy Davis.
Miss Dora Pass appeared to great advantage in a
capital delineation of the much-persecuted Edna
Kingsley; Miss Beatrice Shirley stands out well
with a telling impersonation of the scheming
Florence Ogden; Miss Kitty Clover throws energy
into her work as Mina Schimmeldach, and her
sense of humour enables her to give effect to every
line of the part. Two clever juveniles are Master
Jack Rooke and Little Kathleen May, who enact
Bobby and Rosie respectively. They act cleverly
and sing sweetly. A well-trained horse
("Duchess") is also introduced.

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WEDNESDAY, JANUARY 14, 1914.

THE "TWICE-NIGHTLY" SYSTEM.

The exceptional character of the relations between actors and managers and the necessarily peculiar nature of their methods of carrying on their business together were once more exemplified in the meeting which took place at Chandos Hall on Friday under the auspices of the Actors' Association. The practice of giving two performances instead of one per night which has grown up in certain classes of theatres in the provinces and is now spreading to suburban London is the result of the pressing competition of the music halls in the race for profit. The popularity of variety entertainments and the public tendency in favour of brief turns induced the music hall managers to offer the public two shorter entertainments instead of one per evening. It had hitherto been expected of a purveyor of amusement that he should furnish his patrons with an "evening's amusement," which has come by custom to mean from eight to eleven—that is to say, from the earliest time at which a worker can finish his evening meal after coming from his labour, attire himself freshly, and repair to the place of recreation, to the latest at which he can safely remain so as to give himself time to get home, have supper, and go to bed before midnight.

It speaks volumes for the popularity of the variety entertainment that the public accepted the change: but a great deal of this willingness may be attributed to the stress and strain of modern life and to the consequent weakening of the power of sustaining attention. What indeed is the essence of the success of variety but that it does not make on the mind the same continued effort as a three act drama or even a carefully contrived farce? The shorter variety entertainment was a kind of relief to those who wearied of the full evening of miscellany before it was over. On no other grounds can we account for the public putting up with three-quarters instead of a whole "evening's entertainment."

Having been found practicable at the halls, the system was adopted by many "No. 2" theatres in the provinces. The leading houses at the larger towns, of course, did not think for a moment of adopting the practice, which involves a certain compression which is unfavourable to the highest art; but at less important theatres "twice-nightly" performances have become common, and are steadily growing commoner.

The question how much more work is required of the actor under the system of two performances per night is a complicated and difficult one. At first sight it may seem that as he is engaged to act during the evening it does not much matter if his performance is divided into two parts with a long interval, or is a continuous one, with only short intervals between the "acts." But the "twice-nightly" entertainment begins, as a rule, about six instead of eight as on the old system. The "twice-nightly" entertainment at the Holborn Empire commences at 6.10; that at the Palladium opens at 6.20. The actor, apart from other considerations, has to be at work for some five hours instead of three.

But it is not only the duration of his efforts which is increased by the system. Plays are cumulative in their effect, and in the strain which they make on their exponents. An actor, as a rule, expends more nervous energy by far in his third act than in the first and second, during which he is usually preparing and working himself up for the climax. A tragedian would be much more exhausted by having to murder Desdemona and commit suicide twice during the evening in a condensed version of "Othello" than by going through the full play once. We may take it as proved, therefore, that there is nearly one-third more work required of the theatrical artist under the "twice-nightly" system. Yet he has consented in

many cases to take the same wages as before.

The question of what is to be done in this and in other cases in which the interests of the actor are, or appear to be, in opposition to the present practice, is a difficult one to discuss, because there are so many unscrupulous quacks ready to recommend nostrums and to deride the regular practitioner who talks common-sense and refers to experience. At the risk of being hooted at as lukewarm friends of the actor we repeat that we do not believe that an Actors' Union is a possibility, at any rate not for years to come. The acting profession differs from any ordinary calling; it differs even from that of the variety artist. The latter, though like all callings it is crowded, is less overcrowded with incompetents. Mr. MORLAND said at Chandos Hall on Friday that there were 1,000 actors and actresses whom the managers specially wanted, and 19,000 others as to whom, they considered, it did not matter whether they were employed or not. It is this great underlying mass of mediocrity that baffles the efforts of every agitator and swamps every movement. For a Union to be effective, it must include the "cream" of the trade, and the undesirables must be an unimportant minority. In the theatrical profession, the "cream"—the highly-salaried West End actors and actresses—have few grievances in common with the poorly-paid provincial artist, and cannot be expected to join a Union. On the other hand, there is the vast army of the mediocre and unemployed who are too desperately influenced by material circumstances and the pressing need of engagements to stand up independently. These two great facts cannot be denied; and no amount of vapouring or wild talk will alter them.

Is there, then, to be no appeal, no alteration? We do not say that. We believe that the remedy is just that which is being adopted—discussion and demonstration. It is true that meetings and speeches like those at the Chandos Hall on Friday do not have any immediate result. But they sink in to the general consciousness, and in time the pressure of opinion becomes strong enough to create the desired improvement, if it is decided to be needed. Look at the question of the admission of sketches into variety entertainments. How long it was debated, opposed, and discussed! And then, one fine day, the permission was granted, and the thing is now taken as much as a matter of course as if the prohibition had never existed. The Actors' Association is doing excellent work in the way in which it carries out this judiciously Fabian policy. Never discouraged by defeat, it keeps on "pegging away," not expecting too much in the way of unity of action, but getting all the support it can where and when it can, without illusions, yet quite without despair, and enthusiastic in spite of the comparatively poor support it receives from the profession at large. We do not consider the meeting on Friday as futile; and we look for practical results from it before very long. But if anything is to be gained it will not be by ignoring the weakness of the actors' position, owing to the causes we have enumerated. As an actor said at the meeting, "they are not in a position to bargain." If one cannot coerce, one must conciliate, deal discreetly, and accept compromise. The measure of the actor's acquisition in this matter is in others will be what he can get by tact, persuasion, and perseverance, not by authoritative demand, followed by offence on the one side, and entire submission and nothing gained on the other. This is not a heroic counsel, but every actor knows it is the only sound one. The point to be decided, after all, is not so much how the actor shall be paid on the twice-nightly system, as: is the manager, fighting a hard battle in competition with the halls, able to afford to give him more? The resolution passed at the meeting on Friday was a strong one; it remains to induce the "twice-nightly" managers to admit its justice, and to agree to make an alteration in their present mode and amount of payment.

THE LATE FRANÇOIS CELLIER.

BY A FRIEND.

The death of the late François Cellier removes yet another link with the Gilbert and Sullivan opera. Cellier had an eminently pleasing, but undeniably influential personality. He was the essence of smoothness and sweetness, yet full of quiet magnetic power. From the moment when he entered the orchestra, he seemed to exercise a spell, not only over the musicians, but over the audience, and he had the art, by delicate bits of shading, of bringing out the very utmost of a number, and getting original effects from it. With all his softness of style he was extremely independent, and would not tolerate the least pretension or patronage, and, like most sensitive artists, he had a substratum of irritability. He made many friends, but never an enemy; and his loss will be felt by hundreds who enjoyed his acquaintance, and profited by his good nature and amiability.

THE LAWTON FUND.

The total amount subscribed by friends for the memorial stone for the late Mr. T. Lawton amounts to £12 10s. 6d. Mrs. Lawton writes: "The monument will be of best white Sicilian marble in the form of a cross seven feet high, three feet at the base, and will be completed in the spring. Will you please inform the friends who were good enough to subscribe, and also convey to them my heartfelt thanks for their kind sympathy."

In concluding, our best thanks are due to "Era" readers for their generous support.

Mr. J. W. Drew Simmons, the manager of the Motherwell Pavilion, has initiated the novelty of continuous performances. Hitherto we have associated the idea with halls where only pictures have been shown, but it now means that patrons may come in at any reasonable time and see the whole of the variety turns. Only time will show how this works, though the "houses" this week have been good.

HAGENBECK THE HUMANE.

By FRANK DESPREZ.

TRAINING WITHOUT TORTURE.

The great "Wonder" Zoo at Olympia is undoubtedly one of the sensations of the season. It is an illustration of the possibility of exhibiting wild animals in captivity without the deliberate cruelty of cages, and the even more miserable effects of monotony. I felt great curiosity about Carl Hagenbeck, the man who invented the system and established the immense animal-importing and animal-training business; and who could more easily gratify my instinct for investigation than Mr. Charles B. Cochran, of "Miracle" fame, and Mr. Allan Green, the energetic and experienced press agent of Olympia? Mr. Cochran knew Hagenbeck personally, and it was by his suggestion that the late animal merchant's exhibition was brought to England.

"Hagenbeck," says Mr. Cochran, "was the son of a Hamburg fishmonger, with a great love of animals. One day the fishermen whom he employed caught some fine seals. Hagenbeck senior was struck with the idea of exhibiting them to the Hamburg public in huge wooden tubs at the price of a penny a head. This was in 1848. Hagenbeck himself left school at fifteen. He had been inoculated by his father with his love of animals, and soon went into the wild-animal trade."

"How is the trade worked?" "Chiefly through travellers. There is a certain type of man who is part explorer, part hunter, and part collector. He makes an important speculation of catching wild animals alive and importing them to Europe. Imagine a wanderer like the Italian traveller Cassanova, after an expedition into Nubia, arriving at a Suez hotel with some sixty cages full of his captures. Then there are the hunters and searchers especially employed by the animal merchants. One of these, Joseph Menges, was commissioned by Hagenbeck to travel in the Sudan and Somaliland, where he discovered a new race of the wild ass, and brought a specimen to England."

Hagenbeck's Humane Ideas.

"There has been a great deal of talk of late about the cruelty exercised in the training of wild animals. Had Hagenbeck much to do with the subject?"

"He was the pioneer of humanity, at any rate on the Continent. For many years, in his experience as a wild-animal merchant, he had been greatly distressed at the vile cruelty he had witnessed as employed in teaching animals to perform; and he determined, as soon as he had the power and opportunity, to put a stop to it. So in Hamburg, in 1881, he engaged a trainer named Degenberg, on the understanding that he should work entirely on the humane system. Hagenbeck first proved to the trainer, by teaching dogs and cats to perform, that cruelty could be dispensed with. But he arrived at the conclusion that only a percentage of wild animals are capable of being taught tricks. Between 1881 and 1889 he tried twenty-one lions, only four of which showed any real talent."

"Genius is rare all the world over, both in animals and men. But about his second humane experiment—putting wild animals at large in the open—how did that begin?"

"The Stellingen System." "In 1888 Hagenbeck's quarters at the Neuer Pferdmarkt were getting too small for him, and he took four and a half acres of land at Stellingen, near Hamburg, where he was able to give his animals more room. The experiment of showing them apparently at large, however, was first tried at the Berlin Exhibition in 1896, and later on at Leipzig and other places; but the greatest success was achieved by it at the St. Louis Exhibition in 1904."

"I suppose the system is absolutely safe? There is no fear of any extra-energetic lion or tiger crossing the gulf?"

"Hagenbeck took all possible precautions. He commenced by testing the leaping capacities of the wild beasts. He fixed a stuffed pigeon on a branch ten feet high in the arena. A bird of that sort is a tempting morsel to a hungry carnivore; and, of course, the lions, tigers, and panthers all had a try at it. It was thus found that the highest jump of which a lion is capable is 6 ft. 3 in. The panthers were more athletic, and could just reach the branch. They also did 10 ft. on the flat without a run, and thirteen or fourteen with one. The tiger's record was 10 ft. without a run. Now, as the lions, tigers, and panthers were 20 ft. wide, it is evident that there was plenty of margin for the 'champion' jumpers, who might attempt to cross them at a 'fly.'"

"It is just as well to remember these figures. The knowledge might come in useful."

"But Hagenbeck considered the question, too, from the lion's side. There was a slight risk that the animals might fall into the trench by accident and hurt themselves. So he placed on the inner edge of the gulf a shelf 5 ft. wide to catch them if they fell."

"All done by kindness." "Exactly, and, seriously, it is, in Hagenbeck's establishment. He not only substituted for the whip and the red-hot iron a kindly method of educating animals, but started the practice of studying the character of each individual creature before including it in a troupe."

"What are the practical details of his method?"

"It begins by the teachers petting and fondling the animals—making friends with them, in fact. Then they are let loose in a large arena, to get used to the ring, and each other. Every one, when a troupe has been selected, has a name given him, and is taught to 'answer' to it like one of a pack of hounds. He has also a definite and unalterable place allotted to him. The next step is to teach the pupil to get up on one of the large wooden blocks in the arena, and stay there till he is told to come down again. This is accomplished with the aid of sundry tempting chunks of meat, which the trainer carries in a wallet attached to his waist. There is sometimes a difficulty in getting them to mount the blocks, and a trainer may even have to take hold of the animal by his mane and pull him towards his place. The attempt is, however, not given over; and, ultimately, with the system of meaty rewards and no punishment, and by going over the movements patiently hundreds of times, the animals come to do them as a matter of course."

"And does the system work well?" "You see how beautifully the animals do their tricks? Well, in training hundreds and thousands of them, Hagenbeck's people have only had two serious accidents."

"Of course, there is always danger?" "Just as there is in the hunting-field. Animals have their fits of temper just like human beings. On one occasion, towards the end of the sixties, young Hagenbeck took a liberty with a performing elephant. It had been doing the well-known trick of taking its trainer up in its trunk and putting him down again. Young Hagenbeck thought, as the animal was so obedient, he would make it lift him. 'En rapport, Lizzie,' he cried. This was not, apparently, within the elephant's idea of her contract; so she just took Hagenbeck up and dashed him down again against the barrier, bruising him cruelly. Our tiger-trainer, Sawade, had one of the animals—whose liver, probably, was out of order—bite him deeply some time ago in one of his shoulders. He exhibited neither pain nor resentment, but he was laid up for some time. 'Accidents will happen... even in the best regulated menageries.'

"THE ERA'S" FUND FOR TOPSY SINDEN.

By ALFRED BARNARD.

TOTAL AMOUNT RECEIVED TO DATE,
£477 8s. 1d.

TOTAL AMOUNT REQUIRED, £1,000.

Those kind souls who have contributed to this fund have turned darkness into light for Topsy Sinden. When I called to see her a few weeks ago I saw that the first thing wanted in her case, to assist the excellent work of her medical attendant, Dr. Wilson, of Brondesbury, was a ray of light to enable her to see, as she lay silent and suffering, through the black cloud of difficulty and debt that seemed to blot out all semblance of a future for her. She was low, she was dispirited, she was discouraged. And who would not have been after such struggles and continued illness as hers? On Monday last I was able, owing to the great number of real friends she has who responded to the "Era's" appeal, to tell her that funds were coming in well, that all she had to do was to make up her mind to get well and begin life anew. As we go to press there comes a letter from her, which contains the following words:—

"I feel happy to know everyone is so kind to me, and it is putting new life into me. I was so hopeless before."

All those who have taken an interest in the "Era's" appeal must feel a warm glow about the heart on reading about that "new life" which is so desired by the strongest of us when down.

The total already reached does not yet come up to the figure of my ambition, for, apart from the £500 of debt for which we have to provide, money must be obtained to set Topsy Sinden fit and well upon her feet again.

Her friends have succeeded in making Topsy Sinden happy. But Topsy Sinden's friends won't be happy until they have her dancing again. Topsy's pluck, medical skill, and YOUR HELP will do it. So, please, will those who have not already contributed send me a donation? Never mind what the amount. Like Oliver Twist, I ask for more.

For many years Topsy Sinden never failed to help those who needed help. It is now our turn to help her. Remember that every sixpence will help materially towards the round sum of £1,000 which is required to clear away the black cloud about our dancer's head, and help her to work again. All the hundreds of letters received from friends have expressed appreciation of Topsy Sinden's character.

Miss C. Katti-Lanner writes:—

"I have much pleasure in sending cheque value £1 1s. towards Miss Topsy Sinden's Fund. I am a personal friend of Miss Sinden's. She was a pupil of my mother's, and was brought out by her. I think it most kind of 'The Era' to have shown such thought. Miss Sinden is, and always has been, a splendid girl, a credit to the stage. I wish you every success. With compliments, yours truly, 'C. KATTI-LANNER.'"

As I had the pleasure of announcing last week, Mr. Frank C. Strick undertook the work of making a collection on the Baltic, Lloyd's, and the Stock Exchange. As we were going to press Mr. Strick came into the office and cheered us mightily in our efforts by handing in on behalf of "The Era" fund a cheque for £162 8s. 6d. This is only part of what he will be able to do for the fund, for he has still some excellent sums to come from the Stock Exchange and elsewhere. I am sure that all our friends in the City will support him.

Mr. Fred Wyndham called at "The Era" Office and said many kind things of Topsy Sinden, and before leaving enriched the fund, as will be seen by the list below, by £25.

Mr. J. H. Harrison, the Hon. Secretary of the Eccentric Club, has devised the excellent scheme of sending out over 800 personal appeals to the club's members. There is no doubt that this splendid effort will bring an excellent result.

At all the pantos, collections are being made, and the results of these I hope to announce next week.

From the list below it will be seen that Miss Florence Smithson, Miss Helen Charles, and other stars have collected for our fund. To them all our deepest thanks. And—please note all cheques and P.O.s should be made payable to "Alfred Barnard, Hon. Treasurer, Topsy Sinden Fund," and crossed London County and Westminster Bank. Amount already acknowledged, £98 8s. 6d. Collected by Frank C. Strick, Esq.

The Baltic	52 10 0
Lloyds	52 10 0
Mr. F. V. Japp, Mr. H. C. Albino, and Mr. F. C. Strick	49 11 0
Metal Exchange	20 0 0
	162 8 6
Miss Lily Elsie	25 0 0
F. W. Wyndham, Esq.	25 0 0
Frank M. Dutton, Esq.	10 0 0
Symphiasier	7 7 0
Rocco Gatti, Esq.	5 5 0
Gus Elen, Esq.	5 5 0
Directors of Maskelyne and Devani, Ltd.	5 5 0
"Anon"	5 5 0
Churchill W. Coster, Esq.	5 0 0
R. P.	5 0 0
Miss Mary Moore	3 3 0
Miss Gladys Saqui	3 0 0
Gaiety Theatre Co., Ltd.	2 2 0
J. S. Bucknall, Esq.	2 2 0
Adrian Ross, Esq.	2 2 0
Gerald du Maurier, Esq.	2 2 0
Miss Ada Reeve	2 2 0
Miss Edie Greene	2 2 0
Mr. and Mrs. D. Van Ulsen	2 2 0
J. H. E. and I. L. E.	2 2 0
Collected by Miss Gwen Zalksa at the Bordesley Palace, Birmingham	1 5 0
G.	1 1 0
Geo. F. Minshall, Esq.	1 1 0
H. C. O.	1 1 0
Two Symphonies	1 1 0
Arthur Chudleigh, Esq.	1 1 0
Miss Cora Katti-Lanner	1 1 0
H. St. John Cavell, Esq.	1 1 0
Miss Violet Lorraine	1 1 0
Miss Clara Jacks	1 1 0
Miss Crissie Leonard	1 1 0
Cuthbert E. Smedley, Esq.	1 1 0
F. W. Purcell, Esq.	1 1 0
Miss Nancy Mercer	1 0 0
Rev. Hugh Davis Murphy, D.D.	1 0 0
Collected by Miss Cherry Hardy, "Humpty Dumpty" Co., New Theatre, Oxford	18 1
Miss Gwen Zalksa	10 6
Miss Ennis Lawson	10 6
M. P.	10 6
Miss Nellie Taylor	10 6
T. P. West, Esq.	10 0
Mr. E. K. McLaughlin	10 0
K. K. Young, Esq.	10 0
Anonymous	10 0
The Members of the Doughty-Leslie Company	10 0
W. H. Cavendish, Esq.	10 0
Mr. L. A. Marshall	10 0
N. Barry, Esq.	5 0
The Sisters Allen	5 0
Miss May Agate	5 0
From Gwen, in memory of dear Gaynor Rowlands	5 0
Anonymous	5 0
J. H. Hart, Esq.	2 6
Anonymous	2 6
F. H.	2 0

Collected by Fred Farren, Esq.: Mr. George Edwards, £3 3s.; Mr. Walter Dickson, £2 2s.; Mr. Dan Rolyst, £3 3s.; Mr. Arthur Anderson, £2 2s.; Mr. Fred Farren, £2 2s.; Mr. L. D. Blair, 10s.; Mr. Alan Campbell, 10s.; Mr. Lance George, 5s.; Mr. Mazie King, 5s.; Mr. Thomas Courtly, £1 1s.; Mrs. Field, 5s.; Miss Ida Crisp, £1 1s.; Anonymous, 2s. 6d.; H. M. P., 2s.; total 16 13 6

Collected by Miss Daisy Wood at the Grand Theatre, Leeds: Miss Daisy Wood, £1 1s.; Horace Mills, £1 1s.; Lupino Lane, £1 1s.; Miss Pearl Grey, 10s.; Mr. Dodson, 10s.; Mr. and Mrs. Sam Walsh, 7s. 6d.; Fred Bains, 10s.; Laurence Chaird, 10s.; Marjory Carpenter, 5s.; Lola Broton, 2s.; Tom Hearn, 5s.; Mr. Jaxon, 5s.; Fred Godfrey and Arthur Mills, 5s.; total 6 12 6

Collected by Miss Florence Smithson, at Drury Lane: Florence Smithson, £2 2s.; George Graves, £2 2s.; Will Evans, £1 1s.; Gladys Trevor, 5s.; Forrester Harvey, 5s.; Arthur Conquest, 5s.; Dick Poole, 5s.; Edward Spille, 2s. 6d.; Edward Morgan, 2s. 6d.; Florence Vaughan, 2s. 6d.; Renee Mayer, £1; Alice Chartres, 2s. 6d.; E. D., 2s. 6d.; H. Mather, 2s.; Edward Gordon, 1s.; H. H. O., 10s.; R. D. Lindo, 10s. 6d.; No. 9 Room, 2s.; No. 19 Quakerie, 2s.; Children and Staff, 12s.; 10s.; total 10 7 0

Collected by Miss Helen Charles: "Dick Whittington" Co., Theatre Royal, Portsmouth: Miss Helen Charles, £1 1s.; the MacNaughtons, £1 1s.; Bruce Green, 10s. 6d.; R. H. Douglas, 10s. 6d.; Miss Rosie Pink, 10s.; Harry Rogerson, 5s.; Dolly and Gran Ma, 3s.; Miss Alice Mixon, 2s. 6d.; the Prestons, 2s. 6d.; Myles Hold, 2s. 6d.; Miss Ramona, 2s. 6d.; Miss Tina Aguzzi, 2s. 6d.; Miss Trissie Hartley, 2s.; Miss Violet Stockelle, 1s.; Tommy Edwards, 1s.; Miss Kitty Seymour, 1s.; George Pritchard, 1s.; Mrs. Scullard, 1s.; Fred Sinclair, 1s.; Jack Cowley, 1s.; Reg. Cook, 1s.; Elsie "Goodheart," 2s.; Claude Warner, 2s. 6d.; Mr. Harris, 2s. 6d.; Babe and Hilda, 1s.; total 5 11 6

Collected by J. R. La Fane, Esq.: Miss Helen Hart, 2s. 6d.; Miss Doris Cameron, 2s. 6d.; Miss Mollie Venton, 2s. 6d.; Miss Anita Gladstone, 2s. 6d.; Miss Minnie Raynor, 2s. 6d.; Miss Gladys Johnston, 2s. 6d.; Miss Nellie McGilfen, 2s. 6d.; Miss Mollie Silva, 2s. 6d.; Mr. J. R. La Fane, 2s. 6d.; Mr. James Haworth, 2s. 6d.; Mr. Henry Carlisle, 2s. 6d.; Mr. Bertram Noel, 2s. 6d.; Mr. Harold Vincent, 2s. 6d.; Mr. Dan Kelsey, 2s. 6d.; Mr. Stanley Brereton, 2s. 6d.; H. D., 2s. 6d.; total 2 0 0

Collected by Miss Doris Lee, "Jack and the Beanstalk" Co., Grand Theatre, Croydon: Mr. B. Blaiberg (proprietor, Grand Theatre), £1; Miss Doris Lee, 5s.; Miss Molly Wynne, 5s.; Eupham MacLaren, 3s. 6d.; Miss Madge Dollar, 6d.; Sisters Hurlley, 2s.; Miss Joyce Cameron, 1s.; Cyril Chambers, 1s.; total 1 18 6

Collected by Mrs. Alice Hasluck (third list): Mr. and Mrs. Johnson, £1 1s.; Mr. W. Vail, £1 1s.; Mrs. W. Alvey, 10s. 6d.; Mr. S. T. Savage, 10s.; Mrs. Saker, 5s.; Mrs. Piercy, 5s.; Mr. Walter Glover, 5s.; collection small amounts, Mrs. Hasluck, 15s. 8d.; total 4 13 2

Collected by Miss Dora Sevaning: Mrs. Oscar Lewisohn (Edna May), £5 5s.; Mr. Alfred de Rothschild, £5; Mr. D. A. Seligman, £3; per Miss Margaret Fraser (Mr. Band), £1; Mr. Cecil King, 7s.; Mr. Mackenzie, 10s.; £1 18s.; Mrs. Sevaning, £1 1s.; Mr. and Mrs. Arthur Veary, £1 1s.; Colonel Ellis, £1 1s.; Major J. H. Leslie, £1 1s.; Hon. Mrs. Maurice Brett, 10s. 6d.; Mr. John Yale, 10s.; Mr. J. H. Selfe, 10s.; Mrs. Walden, 7s. 6d.; Mr. Lichfield Owen, 5s.; Mr. Austin Melford, 5s.; E. V. and V. C. Longstaffe, 5s.; Miss Mary Glynn, 2s. 6d.; Mrs. Barton, 2s. 6d.; Mrs. Watson, 2s. 6d.; Mr. Archie Watson, 2s. 6d.; Mr. Sothorn, 2s. 6d.; Miss Ida Valli, 2s. 6d.; Mr. Philip Ellis, 2s.; Miss Proschwitzky, 2s.; Miss Mimi Crawford, 1s.; Miss Gladys Calthrop, 1s.; total 33 1 0

Collected by S. M. G. at the Players' Club: B. G. J. B., £1 1s.; F. J. E. J., 5s.; M. H., 5s.; J. W., 5s.; A. M., 5s.; A. McE., 2s. 6d.; G., 3s.; B. R., 2s. 6d.; E. H., 2s. 6d.; E. C. F., 2s. 6d.; H. P. E., 2s. 6d.; D. C. E., 2s. 6d.; J. J. F., 2s. 6d.; R. L., 2s. 6d.; F., 2s. 6d.; J. G., 2s. 6d.; C. T., 2s. 6d.; H. S., 2s. 6d.; L. E. F., 2s. 6d.; C. J., 2s. 6d.; C. E., 2s.; C. K., 2s.; H. R., 2s.; C. C. S., 2s.; C. T., 2s.; J. R., 2s.; E. H. B., 2s.; A. F. E., 2s.; C. C. H., 2s.; X. Y. Z., 2s.; L. R. D., 2s.; M. G., 2s.; W. P., 2s.; W. P. W., 2s.; J. S., 2s.; H. P. K., 2s.; F. R. H., 2s.; J. S., 2s.; M. K., 2s.; A. M. C., 2s.; A. G. B., 2s.; C. E., 2s.; F. R. V., 2s.; A., 2s.; L. C., 2s.; W. A. G. R., 1s. 6d.; A. de B., 1s.; H. J. T., 1s.; M. G., 1s.; P. G., 1s.; T. B., 1s.; E. M., 1s.; P. M., 1s.; L. B., 1s.; T. C. B., 1s.; A. T., 1s.; M. L., 1s.; A. G. W., 1s.; A. C., 1s.; J. P., 1s.; E. M., 1s.; A. I. P., 1s.; A. B., 1s.; A. P., 1s.; K. B., 1s.; G. H. H., 1s.; W. J. H., 1s.; S. M., 1s.; W. S., 1s.; A. R. J., 1s.; A. A., 1s.; H. H., 1s.; H. B., 1s.; W. T. H., 1s.; R. H. J., 1s.; D. P. Mc., 1s.; S. E. N., 1s.; A. C. P., 6d.; P. B., 6d.; total 8 2 6

Total £477 8s. 1d.

Cheques and postal orders should be made payable to Alfred Barnard, Hon. Treasurer of the Topsy Sinden Fund, and sent to "The Era," 5, Tavistock-street, Strand, W.C. All amounts received will be acknowledged in our columns. No matter how small the amount, it will be gratefully received.

"THE ERA" SCENARIO COMPETITION.

We have now heard from Mr. P. B. Davidson that the judges have awarded the prize of £20 to Mr. Jay Woodhouse, 213, Barking-road, Plaistow, E., for his scenario, entitled "The Broken Capital A."

VARIETY GOSSIP

Bohemians in every part of the world will regret to hear that Mr. Matthew O'Brien has had to relinquish the landlordship of that famous old inn in Malden-lane, London, known as "Rule's," where, with his wife, he has entertained most of the well-known literary and dramatic people during a period bordering on 20 years. He leaves on the 29th inst.

Mrs. O'Brien, as many readers of "The Era" will not require to be reminded, is Miss Carrie Jellian, whom I remember as a first-rate burlesque actress in the eighties. In those days she was often at the London Pavilion, and her bold Robin Hood was very much admired by the "nute" of a former period.

Mr. Fred W. Leigh, who for the last nine or ten years has been more or less concerned with most of George Easton's songs, writes me concerning the lamented comedian. "He was an artist for whom it was a real pleasure to write. His earnestness and enthusiasm over a new song were those of a healthy youngster over a new toy, and I have seen many instances of the hard work he put into the study and preparation of the character numbers he was so fond of presenting. I have never known a comedian enter more wholeheartedly into the discussion and possibilities of a new 'idea.'"

"The courageous spirit he maintained to the last was wonderful in view of the repeated disappointments endured by him. Indeed, I think it was his determination not to give in that kept him alive so long. Less than a week before his death he wrote me: 'This illness has at last got me down, and I feel weak—very, but I shall fight to the finish.' It is something of a consolation that the end was a happy release from long suffering bravely and patiently borne."

Their Majesties have intimated their hope to be able to attend a matinee at the Palladium Theatre on Tuesday, March 17, in aid of the fund for the rebuilding of the Chelsea Hospital for Women, which will shortly be commenced on the new site given by Earl Cadogan.

The football match and sporting carnival to be held at the Chelsea football grounds on Wednesday, Feb. 11, gives every promise of being a successful event. The proceeds will be divided between the Rous Memorial Hospital at Newmarket and the Music Hall Convalescent Home Fund (Joe Elvin's scheme). Already the influential patronage of the following noblemen and patrons of the turf has been secured, and donations of upwards of £50 have been received from them:—H.H. Prince Kinsky, the Earl of Derby, the Earl of Durham, the Earl of Londesdale, Lord Vane Tempest, Lord Torrington, Lord Hamilton of Dalzell, Sir R. Buchanan Jardine, Sir Carl Meyer, Sir W. Nelson, Sir Berkeley Sheffield, Hon. Geo. Lambton, Mr. J. C. Denison Pender (M.P. for Newmarket), Mr. L. de Rothschild, Mr. J. L. Newman, and Captain M. Hughes.

It has been decided to commence with the football match between the jockeys and the music hall artists, and playing it "straight." The Earl of Londesdale has consented to kick off, and Mr. J. Rutherford will referee. Then will come the boxing, to be followed by a comedy football match, and, lastly, the donkey derby will be run for the handsome silver cup that Joe Elvin is giving.

The Ealing Hippodrome, which has had a chequered career both as a drama house and a music hall, has been sold by Messrs. Marler and Marler, the sale also including the present left-off Assembly Rooms and two shops. The house is planned for the accommodation of an audience of 2,000. Sir Charles Wyndham has graced the stage of the Ealing house.

Miss Melinda May, the popular secretary of the Music Hall Ladies' Guild, is now an in-patient of the Samaritan Hospital, Marylebone-road, W., where she is to undergo a rather arduous operation. We join with many friends in the wish for Miss May's complete recovery. During her absence the secretarial duties of the Music Hall Ladies' Guild are being carried out by Mrs. Charles Coburn.

Mr. Oswald Stoll, ever ready to brighten the lives of others, invited the children and staff of the Percy Hooper Poor Law School to the Chiswick Empire last week. Mr. J. Persich, the local manager, thoroughly seconded the good work of "the chef," and was indefatigable in looking after both youngsters and officers; "goodies" were provided liberally, and the children had a delightful evening.

At the third annual fancy dress ball of the Music Hall Ladies' Guild, which will take place at the Hotel Cecil on Sunday, 18th inst., Miss Vesta Tilley will present the prizes, and Mr. Walter de Frece, Mr. Blyth Pratt, and Mr. Joseph Wilson will act as judges. As there is much distress in the music hall profession at present the committee strongly appeal for public support. Parties wishing for reserved tables should secure them at once.

A few seconds before the curtain rose at the Coliseum on Saturday night on the playlet, "Always Tell Your Wife," in which Mr. Seymour Hicks and Miss Ellaline Terriss are appearing, an electric light battery, weighing four and a half tons, fell from the flies on to the stage, and crashed on to a table close to where Miss Terriss was standing. She was naturally much frightened and shaken by such a shock, but fortunately she was untouched, and was able to go through her performance as usual.

Two residents in the vicinity of Dieppe have come forward as claimants of the £18,000 left by Harry Fragon. They are an engineer living at Argues-en-Bataille named Narcisse Pot, and his sister, who is married to M. Malfilâtre, a butcher, of St. Aubin-le-Cauf. The claimants state that they have an aunt of the same name—Pot—living in England.

Mr. Oswald Williams is starring at the Ham-mersmith Palace this week. He is presenting his new "Black Art" show with the greatest possible success. Within the past month he has appeared at the Palace, the London Coliseum, and Croydon Hippodrome, and has received something like an ovation nightly at each of the mentioned. The grand finale of "Magical Burlesques," in which impersonating Mr. Winston Churchill, Mr. Williams produces from a small brief box a stageful of Dreadnoughts, has never once yet failed to get the very heartiest appreciation possible.

Since having produced his new act Mr. Williams has been the recipient of many presents—some strange—from admirers "in front." The strangest of all possibly was received by him last week, when a gentleman, who is a potter by trade, came behind and asked Mr. Williams to accept a small bust of himself that the donor had fashioned with his own hands. A lady insisted on presenting him with a small black kitten, observing that no magician should be without one.

A special concert is being got up in Liverpool for the benefit of Miss Topey Sinden, who is a native of that city. The event will be under the patronage of Lord Derby, the Lord Mayor, Sir Hamood and Lady Banner, and Sir Edward Russell.

Owing to his serious illness, Mr. Maurice de Frece has been obliged to postpone many important appointments.

Harry Corson Clarke and Margaret Dale Owen, after a successful season in Java, played through the Christmas holidays at Colombo. Before leaving Australia, Mr. Clarke was made an honorary member of the Terriers at Sydney, and presented with a beautiful pin of the order.

Mr. Frank Harcourt (Mr. Francis Joseph Harding), who was manager of the Oddfellows' Hall, Halifax, in 1887-8, and for seven years proprietor of the Corporation Tavern, Gardener-street, Brighton, writes me to say that he has retired with a sufficiency of dividends. He used to impersonate "The Contented Man" on the stage. He now does it "off" without any make-up.

Mr. William Sinclair, the manager of Pickard's Panopticon, Glasgow, whose death took place on Sunday after a short illness, might be described as Mr. Pickard's right-hand man. He had not a little to do with the success of the Tringrave house, and was very popular with the members of "the profession."

Mr. F. T. Studd writes: "Will you let your readers know that poor Dan Randall died on Wednesday, Dec. 31, at the Asylum at Edinburgh, and was followed to the grave by his devoted wife, Miss Rosie Sylvester, Mr. Stokes, Dan's step-father, and Dr. Ross, from the Asylum. I am glad to say that the sum realised by my appeal was enough to pay all the expenses of poor Dan's keep while an inmate of the asylum, and will leave a sum of about £10 for his widow. Total sum received, £44 6s. 9d.; total monies paid out, £34 9s. 6d.; balance, £9 17s. 3d."

Mr. George Ray, whose "Splash Me!" is proving very successful throughout the country, and is this week at Wood Green, is to produce at the Woolwich Hippodrome on March 9 a "tour of the world," in nine scenes, entitled "Chase Me; or Round the World in Sixty Minutes." The revue, Mr. Ray tells me, will open at a smart Piccadilly hotel. Here a bet will be made regarding a trip round the world within a limited period.

From here the company go, via Ostend to Holland, and then on to the Alps, where the artists will make their entrance along a toboggan slide to an ice palace. The charms of Venice will be drawn upon for the subsequent scene, and Japan will be illustrated in a special scene in which lanterns and a flight of 200 butterflies will be leading features. From the East a speedy return is made to the Moulin Rouge, Paris, where the tour is completed. There are to be nine scenes, of which no fewer than eight will be full sets, and the company of forty will wear nearly three hundred costumes by Beaumont, of Paris, in the course of the performance. The book is by J. P. Harrington, the mechanical effects by Stener Prem, the scenery by Rutley, and the production work will be in the hands of Harry Butler.

On the conclusion of the performances on Wednesday night (7th), the members of the Greenock Hippodrome orchestra presented their conductor, Mr. Arthur Cowen, with a handsome dressing case. Mr. R. W. Blookett, who made the presentation, spoke of Mr. Cowen's influence in making the orchestra one of the best of its size in the provinces. Besides being a smart conductor Mr. Cowen has a high reputation as a violinist.

Messrs. Wylie and Tate have drawn our attention to an inaccuracy as to the authorship in our report of the new revue, "A Year in an Hour." In last week's issue, due to an omission from the programmes on first production. The revue is written by Messrs. Arthur Davenport, Lauri Wylie, and Alfred Parker, and Messrs. Lauri Wylie and Alfred Parker are responsible for the clever topical Schoolroom and North Pole scenes, which have made such a big hit in this successful revue.

The death at Worcester from pneumonia, at the age of 52, of Mr. Thomas Lawson, of the Eve and Lamb Hotel, Angel-street, removes a well-known figure from provincial theatrical circles. The late Mr. Lawson, who was a native of Hereford, became for a time lessee of the Garrick Theatre in that town, which was recently burned down. He was the agent of the Variety Artists' Federation and of the Music Hall Artists' Railway Association, and was correspondent of several theatrical papers.

As a graphic illustration of the appreciation shown both by the managers and public towards a refined musical and vocal act, we may quote "The Scarlet Rhapsody," produced by Mr. A. Emmett Adams. The act, produced at the latter end of November last, has not had a vacant week. It was immediately booked by the London Theatres of Varieties, Variety Controlling Co., the Willmott and Bliss Tours, and also received offers from Mr. Stoll and others.

"Full Inside," the new revue at the Oxford, has been considerably strengthened by several additions and improvements, notably by the introduction of Mr. Harry Brown, of "Is Everybody Happy?" fame, who is appearing in the rôle of a waiter. On Monday, also, Mr. Alfred de Costa, a newly discovered tenor, made his first appearance. A third scene of unusual originality in the way of lighting has been added since the production, and the Oxford should be "full inside" for some weeks to come.

Mr. Sydney James's excellent combination, the Strollers, concluded their Christmas run at Mr. Harry Leslie's Pavilion, Rushmore, on Saturday last, when a grand farewell performance was gone through. On Thursday a "special request" programme delighted a big audience, and on Friday, in addition to the usual programme, a quick-change scene, entitled "A Costly Courtship," was given with success.

Gillsmith's Hippodrome, Cheltenham, continues to cater excellently for the novelty-loving public, and is meeting the success it deserves. This week Cheltenham sees its first revue under its auspices, Frank Bertram and company presenting "Can You Beat This?" Five other turns and "The Brighton Bathing Belles" complete a bill of fare well meriting the best support.

Ninety-five wigs and four revolvers, owned by Mr. Dan Evarard, now chief of "The Police," and stolen from the warehouse in Peckham where the properties of the famous troupe are stored, figured in a police court charge at Lambeth on Saturday, Daniel Strong, 32, a painter, of Tower-street, and Ernest Williams, 20, an electrician, of Walcot-square, Kennington, being charged with the theft. A remand was ordered.

Mr. and Mrs. Walter Haas sailed on board the Lusitania for America on the 3rd, and his Welsh company are departing on board the Philadelphia on the 14th.

Mr. Hugh D. McIntosh, the governing director of Harry Rickards' circuit, engaged 183 artistes during his recent stay in Europe. Their salaries will cost him £153,000, and their fares to and from Australia another £25,000. Hullo, enterprise!

Frank and Vesta, whose dancing turn was so much enjoyed by the King and Queen at the special performance arranged for Lord Derby by Mr. Frank Allen at Knowsley Hall, will produce shortly a new dancing scene, which will be fully protected.

Miss Bella Mora, the "flapper with the feather," is taking her comedy songs to the Alhambra, Paris, where she opens on Friday. This lady humorist should appeal to the boulevardier with her chic style.

The Empire, Camberwell, balcony is to be reconstructed and the ground adjoining will be utilised to make the building larger. New seating and a new stage at a cost of £5,000 will be undertaken after Easter. Last week business at this house constituted a record.

The remains of the late Mr. Mark Melford were cremated at Golders Green on Thursday at 12 o'clock, his daughter, who had nursed him so devotedly, being present. The ceremony, in accordance with his express wishes, was of the briefest and simplest character. Mr. H. M. Repuke, undertaker, of 333, Upper-street, was responsible for the arrangements.

Mr. Mark Melford has a reference to Mr. H. M. Repuke, of Islington-green, in his recent book, "Life in a Booth." "But Mr. Repuke," the author writes, "the most jovial, polite, f-s-s-able outfitter and undertaker, reigns in Islington as the most popular member of his craft, with the highest connection in the North of London."

Miss Lily Young was reluctantly compelled to refuse an offer to play a leading part in the revue, "Splash Me," which sailed for Africa last week, owing to her inability to postpone English engagements. Miss Young has just completed a successful tour of the Macanaghten house.

Nettie Kokin, Galetti's Baboons, the Six Camerons, and Leo Tell and Page, sailed last Saturday per R.M.S. Kenilworth Castle to fulfil engagements with the African Theatre Trust, Ltd., and next Saturday Mr. Rufe Naylor will despatch Signor Protiti, Fred Arthurs, and Countess Rubadi for the same tour.

Mr. Rufe Naylor also despatched per the Grantville Castle last Saturday the following well-known ladies and gentlemen:—Miss Flora Cromer, Miss Emil Zajah, Miss Lois Matheson, Sisters Caselli, Sisters Linden, Sisters Gilly, Miss May Mack, Miss Dorothy Wise, Miss Eva Compton, Miss Cecilia Jay, Mr. Woolmer Young, Messrs. Wheeler and Wilson, and Whistling Wilson, to play a tour in South Africa with the seaside revue, "Splash Me."

A scheme for the production at the London Opera House of an Indian pageant which was to have been produced at Earl's Court has been rejected by Mr. E. A. V. Stanley, who has under consideration offers from an American syndicate to rent the house for three years for the purpose of producing up-to-date melodrama and from an English capitalist to purchase the building right out. For the present, however, he is not disposed to accept any offer which would entail giving up control of the house.

At a recent meeting of the creditors of the Clacton Palace of Varieties, presided over by the newly appointed liquidator, Mr. George E. Nye, it was explained that the property was to be put up for sale by private tender as a going concern, and it was hoped as a result that the creditors' claims would be met in full. A statement with regard to the past year's working of the Palace, showing where money had been made and where lost, was submitted. The opinion was expressed that musical comedies would pay best.

Miss Evelyn Taylor scored a further success as an owner on Saturday, when Franco won a selling hurdle race at Haydock Park. The winner started at the useful price of 8 to 1, and as he was afterwards bought in for 140 guineas the stable probably had a good win.

The Sheffield Tivoli is the new name of the improved and redecorated Central Hall, which has recently been enlarged and brought up to date at a cost of £5,000. The major part of the block of buildings (of which the hall is the centre) has been utilised for comfortable waiting rooms and convenient new entrances, artistically decorated vestibules, staircases and foyers, etc. Comfortable dressing-rooms are also provided.

The cosy auditorium, with its artistic balcony fronts and decorative scheme, shows considerable taste. The artistes for the opening week include Miss Florrie Gallimore, the popular chorus vocalist; Harry Zetter, vocalist and dancer; Maurice Delroy, illusionist; and Miss Violet Errol. Special pictures are also featured. Mr. Fred W. Holmes is retained as general manager.

Many music hall folk attended the Requiem service for the late Mr. Peter Bijon, on Wednesday, at the Corpus Christi Church, Brixton-hill. After the service, which was reverently listened to by a crowded congregation, the coffin was conveyed to Euston and taken to Southport, where the interment took place on Thursday at the Birkdale Roman Catholic Cemetery, in the grave in which the deceased's wife was buried two years ago.

The mourners who followed the hearse to Euston included many members of the Water Rats' fraternity, among them being Messrs. Fred Russell (the "King Rat"), Joe Elvin, Charles Austin, Jack Pleasant, Paul Cinquevalli, Wal Piz, Will Polanski, jun., Gus Gorrick, Wilson Hall, Edgar Romaine, George Sanford, J. McNally, George McNally, Joe Tennyson, Will Kellino, Dave O'Toole, Harry Barrett, Jack Collinson, Bob Leonard, J. Kellino, Will Hanover, Jack Lotto, Harry Stelling, Ernie Wilson, Charlie Wall, and George Cannon (the deceased's only surviving brother).

The "Water Rats" tribute to their late brother took the form of a magnificent wreath of white and pink roses, sent "With deepest sympathy," whilst Mr. Will Kellino, who was deceased's stage partner, Bella, and her husband deposited a wreath of lilies and carnations with the message, "In loving memory of our dear brother, friend, and partner, from Bella and Will."

THE PILGRIM.

"The Era" has a larger circulation than that of any other theatrical or variety journal published in the United Kingdom.

THE "SPOT LIGHT."

BY THE SCRUTINEER.

THE TOLL OF THE DRESSING-ROOM.

Every sphere of employment has its attendant dangers and risks, some in a greater degree than others, owing to more hazardous nature of work. Vaudeville also has its risks, and the yearly toll of the dressing-room draughts and discomforts is but a melancholy record of man's inhumanity to man. In the majority of industrial trades the Board of Trade has power to make regulations in order to safeguard the health and lives of those employed, but we nomads of the world of entertainment have so far been left out of the scheme of these things. In this indictment we join the managers and proprietors of entertainment places in this country, from the mammoth theatre of variety and Theatre Royal to the veriest picture palace and "blood tube." In the commercial world most employers and shareholders realise the usefulness—we were going to say the necessity—of in some way preserving the health of their dividend-makers—but with things of the stage this consideration is lacking. This is the more noticeable at this time of the year when

THE HOLOCAUST OF PANTOMIME

is in full swing. There are two causes contributing to illness, which in many cases, unfortunately, is but the starting point on the road from which there is no recovery. The first rites in the sacrifice of this modern Moloch are the Marathon rehearsals on bleak and pneumonia-giving stages. Like everything else, disease attacks via the route of least resistance, and what better subject can it find than in the not over-strong persons of the ladies of the chorus? To many of these ladies the life is but one of stern reality with the ever haunting fear of the deduction of that one-fourteenth for every performance missed. The producer of the pantomime in most cases is out of sympathy with these most necessary folk, and if any consideration is given them at all during the long rehearsals, it is soon swamped by the next wrong note or missed evolution of some half-starved and hysterically tired girl. The stage is but a bleak and dismal picture during the daytime, but in the raw of a winter's morning, after a series of late rehearsals, and still more so with the added certainty that the dismissal "for the day" means the small hours of the following morning. If this rehearsing is tiring and injurious to the principals, able at all times to obtain any required nourishment, it is easy to picture the plight of the chorus, who are not so favoured with this world's goods. Having gone through this preparatory training, one can understand that they are easy subjects for the demon disease when the actual process of playing the pantomime arrives. Herded together in batches, either at the top of the highest flight of stairs, or, more often than not, under the stage in available cellars, every sanitary convenience is denied them. Even where the considerate travelling manager has made some remonstrance on this score, the local management refuses to spend a farthing in remedying this dire state of affairs.

DRESSING-ROOMS.

There are two kinds of "dressing-rooms"—those insufferably hot from the effects of no ventilation, and those intensely cold. Both are equally efficacious as graveyard-fillers. In the former, the effects of the sudden transition from this torrid heat to the ice-bound stage, on the average of twenty times a night, with the added necessity of partially disrobing en route, in the wild flight from stage to dressing-room, in order to get through a "record" change, only wants to be witnessed to be understood. The gradual congealing of every drop of blood, the encasing in damp clothing and the drying of these garments with the remnant heat of the body, soon tells its story, and whilst bringing physical misery to the individual it also adds to the financial misery of the sufferer and those dependent upon her. This treatment is not undergone by this class of wage-earner alone, but in like manner suffer the principals. One has only to note the weekly announcements in the trade papers of the absence from the cast of this or that principal to see that they are also the victims of this callous disregard of the elementary principles of sanitation and humanity. We have discussed this question with many pantomime performers, also with those conscientiously playing vaudeville, and the same stereotyped reply is always given. "What's the use of kicking? We should get on the black list, and that would be the end of us." This is only too true. An artiste has only to make a fuss as to any inconvenience he or she has had to suffer to become at once an object of suspicion. We remember a case where an artiste did point out to the local manager his plain duty with regard to an aggravated state of insanitation. Two weeks later a local sanitary officer (a newly appointed man) made a visit, and, as new men usually are, was very thorough in his inspection, with the result that trouble with the local Sanitary Committee immediately arose. The complaining artiste was immediately blamed, although he was entirely innocent, and the consequence was that he paid the penalty of suspicion, never afterwards working that tour. There are many instances of a like nature that flash through our mind.

PERFORMERS' LIVES

are in every instance as valuable as those of shareholders, managers, or proprietors, and it should be the bounden duty of the health authorities in every town in this country to see that there is proper accommodation for the proposed occupants of the various rooms behind the proscenium opening. Comparisons are odious, most of all American comparisons, but over there in the majority of houses, both from experience and from information at hand, we learn that the accommodation given to performers does not lack anything in the way of heat or sanitary arrangements. Not only do the managers realise the necessity of good conditions, but we are glad to certify that the civic authorities insist upon them, in some instances, indeed, to excess. On this side the utmost consideration is shown to the patron, and rightly so; but to the folk to whom primarily the shareholders look for their dividends the only thought is their ability to "go on." It has never apparently entered the managerial mind that the mere nature of performers' work makes them susceptible to illness, and that the reason an artiste disappoints in ninety-nine cases out of a hundred is because illness has overtaken him. The disappointment of a "star," or any performer, generally spells a financial loss to the house, but the manager spares no words at the artiste's expense, bien entendu, in giving vent to his feelings on this account. If the manager did but realise that this was caused by the direct action of a colleague or himself he would then understand that he had the "system" to blame. Let every syndicate, proprietor, and individual manager start the New Year with the resolution that as far as individual efforts are concerned there shall be no more disappointments to patrons and themselves at their various theatres through their own negligence, and then will dawn the day of consideration for all concerned, with the added attraction to the patrons of a programme "as advertised," and to the shareholders of dividends as expected.

Newman and Knight, in their amusing act, "A Juggler at Home," open at Collins's on Monday.

MR. GUS ELEN.

ROMOURED RETIREMENT.

Gus Elen is one of the stars in the variety profession who have not only attracted the public, but have done much speed work in bringing the music-hall business up to the standard of a high-class family entertainment. Now Gus Elen, whose thirty years' record as an artiste covers such songs as the following, is to retire from the profession: "E dunno where 'e are," "Never introduce your donah to a pal," "If it wasn't for the 'oussie in between," "Down the road, or away went Polly," "It's a great big shame," "She's too good to live is Mrs. Carter," "The golden dustman," "The faithful donah," "The coster's muvver," "Down the Dials (Seven Dials)," "The waggie of the old dog's tail," "E 'as my sympery," "E talks like a picture book," "Me and 'er," "The bore of Bernal Green," "The postman's 'oliday; or, I'm glad I've 'ad a nice quiet day," "An 'andle to 'er name," "Now, then, Meriah," "The new pyjama 'at," "The pavement artist," "Arl a pint o' ale," "Don't stop my 'arl a pint o' beer," "A marvel 'ow 'e does it," "The coster's pony," "Wait till the work comes round," "Nature's mistake," "Vot a garden," and dozens of others. "E dunno where 'e are" and "Never introduce your donah to a pal" are two of the carols of Cockaigne which will be written about when the annals of the music hall renaissance—which Gus has done so much to bring about—come to be written. Who does not remember the swollen-headed coster presented by Elen—the narrow-pusher, Jack Jordon, who had come into a bit of "epoch"—and the chorus "E dunno where 'e are," chorused from every auditorium in England where pantomime held sway.

The variety profession has produced men who, whilst winning great success in their business, have developed the worthy instinct of self-preservation, and who have always believed that the more they looked after themselves, the less would other people be called upon ultimately to look after them. Gus Elen, being one of these worthy and successful people, will leave the profession better off in pocket than when he entered it.

We can hardly believe, however, that management will permit this proposed retirement to take place. Reference to the records of Mr. Gus Elen's many years of work to be found in "The Era" files shows how fond of him the public are, and it is to the artiste of whom it may be said that the manager must look to fill the coffers which lurk behind the grille in the box-office.

The exact reason for the suggested retirement, we are told, is that at the end of thirty years Mr. Elen finds himself unable to tolerate the way in which managements want to treat him. Having, so far as he himself is concerned, secured his position—which is that except upon his own terms he does not ask for dates—he feels that to give way to managements in point of terms would be paving the way for the development of an arbitrary attitude on the part of booking managers towards other artistes of less experience, who occupy not such good positions on the halls.

It may surprise many members of the British public, before whose eyes he has been flaunted recently the high figures supposed to be paid to stars, to hear that Mr. Gus Elen's final word in the way of figures is no higher than £80 for London engagements only (twice nightly houses). For the Pavilion, Tivoli, and Oxford, we understand his salary per turn—that is, once nightly—is £20. The sum which he has accepted before, and for any other single-turn house is £25. It certainly cannot be said that these terms are abnormally high, for it is well known that there are stars occupying top and bottom of the bill who reach three figures.

Our knowledge of Mr. Gus Elen is that he (an old friend of Isaac Walton, in other words, an "artistic complainer") requires to fill in only ten weeks between now and September next, at his own terms as above. He has received salaries up to £300 a week in the past.

Mr. Louis Lewis is severing his connection with Tom Shaw and Co. at the end of this month. Mr. Lewis, who has been associated with the firm for eight years, has already had one or two offers to remain in town, but he may go North to join a new agency.

It was announced at London Sessions, on the 9th, that Lloyd's Variety Agency (Ltd.) had abandoned their appeal against the refusal of Mr. Hopkins at Bow-street to reverse the decision of the London County Council, who had declined to grant them an employment agency licence. Costs were allowed against the agency.

By means of judicious compression and condensation, and the introduction of extra comedy, the new Empire revue, "Nuts and Wine," now forms a worthy successor to previous Empire revues, which have done so much to popularise this form of entertainment in London. Particular interest has been aroused by the fashions for 1914.

Mrs. Geo. H. Smythson is, we are pleased to state, rapidly recovering from her severe illness, and wishes to return her heartfelt thanks to the numerous friends who have sent her sympathetic letters, telegrams, flowers, &c. She will have the greatest pleasure in writing her personal acknowledgments as soon as her return to convalescence shall permit.

Mr. W. G. Maitland's dramatic sketch, "Sixty Miles an Hour," including "Train v. Motor," the sensational effect from the "Come Over Here" revue at the London Opera House (by arrangement with Thurston McCormick Co., Ltd.), continues to play to record business. The bookings by Karl F. Hooper include the Moss, Stoll, and Syndicate halls, the Gulliver and Macanaghten tours, etc.

A statutory meeting of Brighton ratepayers was held on the 9th to decide upon the advisability or otherwise of the corporation applying for Parliamentary sanction to remodel the Aquarium, at a cost of £75,000. Mr. Rosenthal said there was every possibility that the corporation and himself might arrive at some understanding as to his leasing the proposed new concert hall. His own impression was that whatever improvement was made at the Aquarium, the place must be carried on by private enterprise. A resolution adjourning the matter for a week in order that the corporation may report on the offer was carried by a large majority.

The annual staff dinner of the Leicester Palace Theatre and Floral Hall took place last Friday evening, when about one hundred sat down at the George Hotel. Amongst the guests were Mr. Bertie Shelton (of the Stoll head office), Mr. Caro Miller, Mr. George Croft, and Mr. Arthur Sharpe, and others. A most enjoyable evening was spent, and after the loyal toasts, Mr. George F. Reynolds, the resident manager, proposed the toast of "The Leicester Palace Theatre Company," and spoke of the good feeling existing between the staff and the firm. He occasioned much applause by reading a telegram from Mr. Oswald Stoll wishing the staff a most successful evening. Mr. Bertie Shelton replied in a most delightful speech.

"THE WILL."

SIR J. M. BARRIE'S PLAY AT THE PALACE.
Sir J. M. Barrie's interesting little play, "The Will," was introduced into the Palace programme on Monday evening. The piece, it will be remembered, created a very favourable impression on the production in September at the Duke of York's, in company with its author's other play, "The Admirable Crichton," which is now being given in New York.

This typically "Barrie" work contains a simple, perfectly told lesson, though it is emphasised perhaps in a somewhat gloomy manner. The first time Philip Ross makes his will he has been married but a few months. He is very poor, very happy, and very cautious. Many years later Ross and his wife called at the lawyer's to make another will. They have been successful, and they are both snobs. Finally, Ross, old and widowed, and alone in a cold world, makes his last will, and realises, when it is too late, how, in achieving worldly success, he has missed those comforts and that sense of life-enjoyment that the nobler sentiments alone can bring.

One has read that some modifications have been introduced, but the main story is much as it was. As before, Mr. Frank Denton is excellent as Mr. Devizes, jun., Miss Helen Hays no less excellent as Mrs. Ross, and Mr. Sydney Valentine admirable as the husband, delivering his tirade against his fate with splendid force. As old Mr. Devizes, Mr. A. Homewood is a capable substitute for Mr. O. B. Clarence. The piece was watched with attention, and well received on its close.

"PARKER ON THE PANEL."

New Comedy Revue, in Three Scenes, by Chas. Austin and Chas. Ridgwell, Produced at the Edmonton Empire, Jan. 5.

Another success is to be recorded upon Mr. Chas. Austin's already large list, for there can be little doubt as to the future bookings of "Parker on the Panel," which was produced for the first time on Monday, Jan. 5. Most music hall patrons are acquainted with the Chas. Austin style of humour, and the many "Austin touches" in this latest piece kept the audience in roars of laughter from the commencement of the sketch until the end.

The first scene is of Dr. Franklin's consulting-room, where we are introduced to the doctor, who, over-tired with the rush of insurance work, decides to "be out" to all who call. An old college friend, Dr. Parker by name, comes to see him, but is turned away by the diligent page-boy, Parker, the one and only, arriving at the moment, picks up the card which had been dropped by the visitor, and, being found with it in his hand, is naturally mistaken for "Dr. Parker." "His old friend," Dr. Franklin, persuades Parker to become his assistant, and provides him with the clothes suitable for the position. Parker leaves the doctor's house, and when outside decides that he ought to gain some experience, and immediately begins to practise upon a number of passers-by—much to his own inconvenience. The last of his "patients," a tough, so far doubts Parker's assertion that he is a doctor as to tie him to the railings. From this predicament Parker only releases himself in time to arrive at the doctor's to take up his new position. In the surgery Parker meets Mrs. Franklin, with whom the real Dr. Parker had had numerous flirtations when at school. Much more fun transpires during this meeting between the two supposed old lovers.

Parker is at last left in charge of the surgery, and the many different medicines he gives to his many patients, regardless of their illnesses, creates a good deal of laughter. For instance, "Dr." Parker's cure for a youth who has been run over by two motor-buses is to place the victim under two more to "get rid of him." However, Parker's deception is brought to a sudden close by the return of Doctor Franklin in company with the real "Dr. Parker," and the pseudo panel practitioner has rather a warm time of it in the hands of the many patients he had treated.

From the very commencement, Mr. Chas. Austin, with his own peculiar antics, and "Parkerisms" and imitable style of humour, is the life and soul of the production. He is very well supported by a strong company. "Parker on the Panel" is a merry farce, and should soon be seen in the West End.

"SPLASH ME" AT WOOD GREEN.

Messrs. G. Ray and Jay Turner's deservedly popular seaside revue, "Splash Me," attracted large audiences to Wood Green on Monday. The show, which is staged in two handsome sets, and enacted by a large company, is both pleasing and refreshing. The feature of outstanding merit is the excellent comedy acting of Clark and Mostol, the well-known comedy duo, who are successful in creating abundant mirth throughout.

Many bright and popular numbers are introduced, notably, "Popsy wopsy," prettily sung by Miss Enid Harcourt; "Some boy" (Miss Gaby Deslys' success), rendered by Miss Ethel Pearce; "Everybody's doing it by the seaside," by Mr. Alec Egan; and "Row, row, row," interpreted by Miss Pearce with chorus.

The second scene of the revue is especially interesting in view of the fact that a huge tank, containing 20,000 gallons of water, is employed, and a real water polo match and real water sports take place in view of the audience.

A large and efficient company present the show, which was well received by a big house on Monday, and one cannot help admiring the excellent mounting, pleasing costumes, and bright construction of the show.

BENEFICENT ORDER OF TERRIERS.

Messrs. Tom Nelson and Nat Goodman were initiated into the mysteries of the Order on Sunday last. The ceremony was performed by Terrier Ben Obo, W.T., assisted by Terrier Jim Obo, V.T., and Organist Terrier Ernest Powell. Applications for membership have been received from Bert Symes, George Hirste, Alf Sims, Jock McPherson (first notice), George Reney (Four Burnells, third notice), Albert Warrington, and Edward Silcock (final notice). At the meeting on Sunday last Terrier Bert Marsden acted as W.I., Terrier Frank Boyce as W.D., and Terrier Dick Bell as Y.B. A hearty welcome was extended to Terriers W. B. Ruby, Dick Bell, Robert Lecardo, Walter Norman, Walter Barret, Bert Oline, and Ernest Powell. Tickets for the annual dinner, to be held Sunday, Feb. 15, may now be obtained of the Secretary. A ladies' supper and concert will be held on Sunday, March 1, at the Boulogne Restaurant. The Secretary will be pleased to hear from members who have not yet applied for the subscription card for 1914.

Will the following Terriers kindly forward present address:—George Belrose, Rolando Martin, Will Cotterell, Tom Francis, Josh Dixon, Dan Clark, and G. B. Zanetto.

Miss Maude May Murray, the electrical aerial and fire dancer, was rescued from an awkward predicament recently at Redcar, caused by the disappearance of an electrician. She was able, however, to appear through the courtesy of Mr. Wood, the manager of the Palace, who offered the services of his local electrician, and great praise was due to Mr. Robinson, who cleverly worked her out.

FELDMAN'S

Stupendous Monopoly of "HITS."

THE WEDDING GLIDE.

YOU'RE MY BABY.

SOME-DAY.

MY LITTLE PERSIAN ROSE.

WHEN I LOST YOU.

TAKE ME IN YOUR ARMS.

GOOD-BYE, SUMMER! SO LONG, FALL!

HELLO, WINTER-TIME!

WHO'LL PLAY PUSS-IN-THE-CORNER?

HOW ARE YER?

I'M COMING BACK TO BONNIE SCOTLAND.

SNOOKY-LOOKUMS.

ON THE MISSISSIPPI.

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAMA.

THE WAY THE WIND BLOWS.

WHAT A GAME IT IS, WOW! WOW!!

THE 11th HOUR SENSATION.

HELLO! WHO'S YOUR LADY FRIEND?

GET AFTER IT AT ONCE!

Feldman's 1914 Programme will Stagger Comprehension!

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SONGS, WRITERS, AND SINGERS.

The Plymouth Grand Theatre production, "Cinderella," is the talk of the town. "Take me in your arms," sung by Miss Olive Edmole, principal girl, and "Hello! who's your lady friend?" sung by Miss Irene Millard, principal boy, are enormous hits. Other successful Feldman numbers are "Songs and operas in rag-time," sung by Kerr and Kookey, "Be my little baby bumble bee," sung by the Herald Comedy Four, and "The wedding glide."

From the Theatre Royal, Worcester, Johnny Woods wires that he is tremendously successful with "What was the matter with you last night?" Other Feldman numbers in this production are "Good-bye summer," sung by Miss Burke, principal girl, "Some day," sung by Miss Hicks, principal boy, and Miss Burke. "The wedding glide," sung by Miss Hicks and chorus, and "How are yer?" by the Bold Barons, E. Bewsey.

Miss Ruby Roys, principal girl, Gaiety Theatre, Dublin, is making a big hit with "Good-bye summer," "When I lost you," "Take me in your arms" (duet with principal boy, Miss Ouida Macdermott), and "Some day." At the Garrick Theatre, Hereford, Miss Ivy Royal is tremendously successful with "Good-bye summer." Miss Nellie Lewis, at the Grand Theatre, Derby, is doing extremely well with "Take me in your arms" and "Bonnie Scotland."

Gordon and Lassie are making a hit at the Grand Theatre, Brighton, with "When I lost you," a number which Betty Barclay and Baritone are featuring with enormous success.

At the Empire, Newcastle, the success of the new revue, "How Do You Do?" is largely due to Miss Marion Edwards, who is singing "Good-bye summer" and "Persian rose" with enormous success.

"CHARLIE'S CHAR-LADY."

In an especially fine and large programme that attracts delighted audiences twice nightly to the Metropolitan is a comedy duologue now to London, entitled "Charlie's Char-Lady," presented by France and Stewart. It is an amusing little piece, admirably written and played, and tells how Charlie's sweetheart, a young widow of a jealous disposition, decides to impersonate a char-lady, and thus see for herself how her future husband behaves himself when at home. For a time Charlie does not penetrate her disguise, but discovering a hat in his sideboard that no self-respecting char-lady would wear, his suspicions are aroused, and he determines to give his suspicious sweetheart an uncomfortable five minutes. He refers to a dear little lady in the next room, apparently writes a letter to another charmer (which he rightly suspects the girl of his heart will read when his back is turned), and generally makes it appear that he is a perfect Don Juan. The "char-lady" is, of course, greatly angered, but she soon discovers that her lover is aware of her identity, and how she has been fooled, and learning also that the "little lady" in the next room is a dear little dog that Charlie is only too anxious shall make her acquaintance, she asks him to forgive her for her foolish jealousy, and all ends happily. The little piece created much merriment, and met with a cordial reception at the conclusion.

George Formby, the popular Lancashire comedian, is giving his droll impersonation of that prodigious rascal, who in company with other spend-thrifts had such a riotous time in the neighbourhood of Leicester-square, and is also arousing much laughter with his other song, "I parted my hair in the middle"; and another favourite comedian is Mr. Tom Wootwell, whose quite humour in "Watching the barges go by" and "Keep it quiet" appeals unmistakably to all. Guy and Grahame, the imperturbable Bond-street Johnnies, with some new repartee that never misses fire, give their unique and amusing interlude with the happiest results; the funniest, piano playing, and remarkable dancing of that clever coloured couple, Scott and Whaley, are applauded at their true worth; Belle Davis's Cracker Jacks are wonderfully smart and accomplished darkey youngsters, and are great favourites; the marvelously quick changes, illusions, and various mystifying devices of that versatile artiste, Charles T. Aldrich, must certainly be numbered amongst the cleverest things in the programme; and others who contribute to the enjoyable programme are Arthur Stacey, comedian; Rauschle, impersonator of "Makers of History"; George Barrington and company, in an attractive musical act, "A Composer's Dream"; Mart and Pep, wonderfully clever hand-to-hand balancers and tumblers; Mozette and Page, in a smartly worked and novel juggling act; and Nellie Wallace, the popular eccentric comedienne.

MUSIC HALL LADIES' GUILD.

The committee desire to thank Messrs. Willsons, printers, Leicester, for £5 5s.; Mr. Albert Whelan, £2 2s. (per the Sisters Macarlie); and Mr. Barclay Gammon, £1 1s. (per Mrs. Gintaro); Mr. Paul Cinquevalli, £1 1s. (per Miss Lottie Albert); Mr. Jack Pleasant, £1 1s. (per Miss Cecilia Macarlie)—all donations to the Fancy Dress Ball Fund; Miss Ethel Albano (collecting), 5s., and Mrs. Thomas and Mrs. Boise, for useful clothing.

A last reminder of the fancy dress ball to take place at the Hotel Cecil, Strand, Sunday next, Jan. 18. Parties wishing to have tables reserved should let the secretary know not later than Friday night. Messrs. Charlot and Leveaux, of the Alhambra, have given their consent to become patrons in addition to those already advertised.

On hearing that there were several music hall artistes among those who were in the Earl's Court disaster, the committee of the above charity sent £10 10s. to the relief fund, and also a large quantity of clothing.

"A PRIZEFIGHTER'S MISTAKE"

Presented at Olympia, Shoreditch, on Monday, Jan. 12.

This is a clever little domestic episode, showing the result of a "sport" wandering into the wrong house. He falls in love with the daughter of the house, but is "side stepped" on the discovery of the mistake. Mr. Alf Sloan as the "sport," Hick Clancy, looked the typical American, and put in some funny gags. Mr. Leonard Denton played well as the old man, James Plunkett, and both he and Miss Edie Green as the daughter were of considerable assistance. A favourable reception was accorded the trifle.

The George Trio—two ladies and a gentleman—made their first London appearance last week at the Bedford, and scored a big success. The turn was very artistic, and the ballad, composed by the male member of the trio, and charmingly sung by one of the ladies, was a fine number. Their rag-time selections also made a big hit.

Mr. Charles Hunter Williams, who was till a short time ago the popular manager of the Craignuk Variety Theatre, has now taken up the same position in a picture and variety hall in Dunoon. Here he will doubtless meet his old friend, Harry Lauder, who, as is generally known, has for some time lived in this district. Mr. Williams was Harry's manager for over ten years.

LONDON VARIETY THEATRES.

KINGSTON EMPIRE.

The programme at the Kingston Empire this week, which is a good one all round, includes that clever illusion, "The Invisible Man," which is presented by Messrs. Cyril Twyford and Lionel Twill, and in which the parts are sustained by Mr. Charles Turner, Mr. G. Trevor Roller, Mr. John Field, Mr. Herbert Russell, and Miss Blenheim Innes-Ker. Some beautiful limelight effects are produced in a turn presented by O. Tana San and company, entitled "A Vision of Japan," and there is some remarkably clever umbling by the three Brothers Hurber. Besides these the programme embraces Clifton and Collins, a terpsichorean mélange; Violet Bartleman, instrumentalist; Harry Blake, comedian; Lucy Gillett, a clever lady juggler; Campbell and Scott, comedy gymnasts; Guy and Graham, the imitable "The Bond-street Johnnies"; and the Empire Pictorial Chronicle.

NEW CROSS EMPIRE.

A well varied and excellent programme is submitted to the patrons of the above hall this week, and well filled houses are, in consequence, the result. That sweet singer of tuneful melodies, Miss Zola Vevey, increases in popularity each visit she makes. Charming, as usual, she is this week singing three new numbers, "Molly O'Shea," "Old-fashioned church across the way," and "Good-bye, my little pierrot." Miss Vevey is assisted in no small degree by Mr. Max Erard, a brilliant pianist. Jack McAuliffe, the r tired champion light-weight boxer of the world, presents an interesting lecture on the prize ring, which is illustrated with pictures of great fighters of the past and present day. That exponent of Scotch humour, Jack McKay, tells many funny stories, which have his audience in a fit of laughter all the time; his singing and bagpipe playing also meet with full appreciation. A word of praise is also due to his capable assistant, Marshall, who renders Jack valuable help in his laughter-making.

Will Lacey supplies a clever cycle act, his final feat, viz., waiting on a single wheel, being a wonderful piece of work. The high state of perfection that the trapeze business has reached is fully demonstrated by the Four Lindens, aerial gymnasts, whose marvellous dexterity and grace fairly raise one's hair. Chris Van Bern causes much fun with his trick props; and Julius Ross, who is deputising for Cassie Walmer, has a goey number in "Let's have the chorus we can all sing."

Barnard's Mannikins, in a novel scene, "Dolls Alive," cause much amusement; and an interesting local feature is shown on the Bioscope, in the shape of the Millwall v. Chelsea Cup Tie. Messrs. Jellow and Stock's company, which includes that wonderful little comedian, Master Edward Garratt, re-accorded a hearty reception in "Mortimer Magnus, M.P." Mr. Ernest Lepard continues his outcous supervision here, in which he is ably assisted by Mr. Kent.

POPLAR HIPPODROME.

There was certainly no more popular turn at his house when our representative looked in on Saturday last than Chas. Coburn, who is still scoring successes with his good old songs. His first song was a tuneful and delightfully humorous "Tale of the Inhabitants of the Planets and Stars," and he followed this up with the chorus of "Two lovely black eyes" in no less than nine different languages. In response to the thunderous applause, he also contributed "English as it's spoke," and that "new" song of his (in which he whole house joined), entitled "The man who roke the bank at Monte Carlo."

A first-class turn is being provided this week at

the above hall by Tom E. Finglass, who is appearing with his company in three very successful Southern song scenes. On Monday night, assisted by Miss Persico, he presented a new number, "The picaninny's elopement," which is a beautifully mounted. For this very pretty song the audience showed immense appreciation, and joined in the haunting chorus. Mr. Finglass also gave two of his other successful items—"Hullo, boys!" and "A wedding in Monkey Land," each of which has an elaborate setting, and is given in excellent style.

Good songs are evidently greatly appreciated by the patrons of this hall. Edward Croland's Melody Makers successfully rendered many popular numbers, including "Little man" and "The rosary," both songs being harmonised effectively. Emil Solbrig's pantomimical novelty, "A Day Out," caused roars of laughter, especially as the many surprising happenings, which befall an old lady and gentleman whilst out for the day, take place when least expected. Mooney and Holbein also give a very pleasing turn. The song, "Row, row, row," given by the lady, was heartily enjoyed, and the patter by the gentleman greatly encoed.

A popular Hebrew comedian is Chas. Coburn, who appeared on Monday, and amused his audience with his very funny "Rag-time cough mix ure." Of course, Harry Champion, the quick-fire comedian, was very much in demand, and gave three of his most popular numbers, "The old brown coat," "Baked sheep's heart," and "My old ham bone." Others who added to the excellence of the bill provided by the popular manager, Mr. Austin Anderson, were Miss Sylvia Phillips, a smart comedienne; Eily Junora and Partner, in a musical acrobatic pot-pourri act; and the Sable Three and Searle, in an extremely clever singing and dancing act.

BATTERSEA PALACE.

Three capital turns precede the main attraction of the evening. George Collins proves himself a clever and entertaining comedian. Della Ray chortles pleasantly to a house which agreeably assists her melodies, and the Morton Comedy Duo provide a quite excellent little entertainment in their mixture of comedy and well-rendered songs.

Following these comes the full-blooded melodrama in four acts by E. L. Mitchellson, entitled, "The Traitor," which may be briefly described as the conglomerated essence of ultimately defeated crime. Miss Effie Bartlett takes chief acting honours as the heroine, giving a charming performance throughout. Mr. Stephen E. Scanlan, excellently made up as the Chief of Police, gives an iron-like rendering of that unhappy individual's villainous rôle, and Mr. C. W. Standing makes a handsome and elegant-looking Prince. Lesser parts are satisfactorily filled by Miss May Emery, who works hard as Countess Zicks; Miss May Davis a pathetic little figure as Lieutenant Nicholas; and Mr. Leo Main, the comedy sailor, who is well assisted by Miss May Rosine, as his temporary lady-love, Sen-Sen.

Mr. H. G. Brandon continues to fill excellently his post of stage-manager and producer, and Mr. James McCarthy always agreeably controls in front.

CHISWICK EMPIRE.

This beautiful variety house has caught on in popularity since the rebuilding, and huge audiences are the rule. This week there is a fine bill crammed with good things. Owen Clark finds full scope for his versatility in "The Fluskey's Dilemma," an altogether wildly bewildering act, in which his art is superbly illustrated; then there is Adele Moraw, brightest of comedienes, in wonderful dresses and melodious refrains, whose excellent voice is cheered to the

echo; "In the Dragon's Lair" the Carangeots get to work, and are really admirable in every detail; their performance is one of high merit, and they are applauded to the echo. The Keton eccentrics—wags of the first water—keep the house convulsed, and their "show" is bright and smart. As a bonne-bouche we have Austen Hargon's "Whirlwind Revel," "What Ho! Rag-time," with a full company. The revue is magnificently mounted and admirably interpreted; there are scores of pretty girls, gorgeous dresses, charming songs, and delightful dances. Premier honours go to Mr. Paul Baines, who is simply irresistibly droll as Ramus B. Washington.

THEFTS AT THE EMPIRE.

Irene Horne, thirty-four, a theatrical dresser, employed at the Empire Theatre, Leicester-square, was charged at Bow-street on Saturday with stealing marked coins. It was stated that in consequence of thefts from dressing-rooms at the Empire the police were called in on Friday night, and Sergeant Broadhurst placed marked coins to the amount of 6s. 8d. in a wallet, upon which he smeared what he described to the magistrate as "a preparation of indelible violet powder."

The wallet was then placed in a dressing-room where the defendant and other dressers were engaged in connection with the revue, "Nuts and Wine." Ten minutes later it was missed, and after violet stains had been noticed on the defendant's fingers, she produced the wallet from inside her coat. At her house the police found a pearl and turquoise brooch, a silver wristlet watch, and three pairs of kid gloves, which were identified as the property of actresses appearing at the Empire. The defendant fainting when remanded upon her husband's bail, and was carried out of Court by police officers.

KENNETH CASEY.

"Why, I've seen him on the pictures," was murmured in all parts of the Finsbury Park Empire, immediately Kenneth Casey, the most widely known juvenile actor in the world, made his appearance on Monday evening. Kenneth has figured prominently in some of the most successful Vitagraph portraits, and in this manner his popularity may be said to have preceded him in this country. Whatever may have been his success here as a cinema actor, we have little doubt that the British public will take quite as kindly to him as the versatile vaudeville artist that he is proving himself to be. During a highly entertaining and accomplished performance the youngster sings a capital comedy number, he dances, and plays both the cornet and violin.

Kenneth Casey is under the direction of Messrs. Larry Trimble and Lionel Wallace. Mr. Trimble, it will be remembered, introduced, among other well-known cinema artistes, Bunny and Miss Florence Turner to English vaudeville patrons.

We regret to record the serious illness of Mr. Charles R. Craig, resident-manager of the Empire, Leicester, who has had to keep his bed for some weeks now. Mr. Craig is as well known and respected in London (where he was at one time manager of two prominent halls) as he is in Leicester.

Large numbers of people continue to attend the World's Fair at the Agricultural Hall, Islington, daily. The circus is lavishly patronised, as the show has been considerably augmented and altered, while the numerous side shows draw and amuse huge crowds all day. The ballroom is also proving a great attraction. Dancing competitions are held nightly, with prizes offered to the best waltzers.

"THE RED HEADS."

A musical revue by Wm. Le Baron, music by Robert Hood Bowers, produced at the Finsbury Park Empire on Monday, Jan. 12.

This latest importation from the States, for which Messrs. Will Collins and Sydney Blow are responsible (by arrangement, we understand, with the Jesse L. Lask Co.) is described upon the programme as a "vividly colored" musical revue. The epithet, inasmuch as it has reference to the scenery, the costumes, and coiffure of each girl, is literally correct, but can scarcely be allowed to apply to the plot, which is, in fact, scarcely robust.

Jacob Kaufman is the proprietor of the Kaufman Coat and Suit Company, New York. He has heard that Ted Morgan, the principal buyer for Marshall and Taylor, a famous retail firm, is doing business in New York, with instructions to place big orders. Kaufman conceives an advertising scheme that will make the firm's name and secure these orders. The idea is to engage a large number of beautiful, but red-haired models. This he succeeds in doing, and amongst his new staff of auburn beauties is included Ruth Crane, a runaway heiress from San Francisco, who, through the colour of her hair and prettiness of her face is taken on during the rush. The rest is simple. Handsome, but susceptible young buyer, beautiful heiress disguised as shopgirl, lady "sleuth" or detective, and covetous merchant are elements which resolve into the happy ending demanded by the orthodox musical comedy equation.

The show is very bright and tuneful and whimsical, but rather fragile. There are several fascinating musical numbers—arranged by Julian Alfred. The opening chorus, for example, is a very dainty and attractive trifle. It is entitled "How d'you do," and forms an extremely pleasing ensemble, allowing ample scope for business and dancing. Another is "I just dropped in to say 'Hello,' now I have to say 'Good-bye,'" sung by Geo. Austen Moore and Cordelia Haager. The most catchy single, though, is, we consider, "I've got everything I want but you." This number possesses rather a winsome refrain. It is rendered by Mr. Moore, assisted by the models. The models are clad in tasteful and elaborate confections of that kind of feminine apparel which usually, we believe, is termed combinations. "The Red Heads" will shortly visit the Palace Theatre, W.

The acting and singing all round is good. Miss Kitty Barlow as Lucille, and Miss Cordelia Haager are especially commendable. Others who were deservedly applauded were Miss Ivy Sheppard, Mr. G. Austen Moore, and Mr. Sam Liebert. Mounting and effects are excellent. The piece was very well received on Monday.

An alarming explosion in the operating-room at the Brinkenny Pictorium, Stockport, occurred last week, fortunately without very serious injury to anyone, though the rear part of the building was entirely demolished. Miss Finney, the pianist, acted with commendable promptitude in preventing a panic by striking up the march "Stars and Stripes."

The "Claymore Waltz," composed by Reginald Leyland, and published by Messrs. Metzler and Co., is priced at 9d. It is a simple little waltz, neatly arranged for the orchestra and piano. The introduction opens with the old air, "The Campbells are coming," in F major. It has two changes of key in the middle and a small part for a cornet solo. The melodies are well marked, and there is a smart finish.

SONGS, WRITERS, AND SINGERS.

In addition to the many leading pantomimes in which Howard songs already prominently figure, new calls on the resources of this firm are daily being made owing to many pantomimes having arrived at the "second edition stage." Consequently pantomimes in which such popular songs as "That's how I need you," "Peg o' my heart," "In all my dreams I dream of you," "The Isle of Love," "Apple time in old Somerset," "When I get you alone to-night," etc., etc., have not already won fame, are displaying great eagerness to secure worthy substitutes for the good things laid aside.

A report from the Theatre Royal, Sheffield, informs us that amongst the most successful songs included in this most important pantomime are "That's how I need you," "Peg o' my heart," "The Isle of Love," "In all my dreams I dream of you," and "If — was England's King."

Miss Ethel Holden, the charming vocalist and dancer, will make a special feature in pantomime, at the Borough, Stratford, of "The Isle of Love."

"Peg o' my heart" is to be immediately and specially featured in Messrs. Edelson and Burns' pantomime at the Opera House, Middlesbrough.

"Melinda's wedding day," in addition to having secured the place of honour in the new Hippodrome "Hullo! Tango" revue, continues to attract every type of artiste. This song should not be missed by alfresco entertainers on the look out for a cert.

Amongst the new songs secured by Frank Howard, Ltd., are "Hello! where's the girl?" (written and composed by those popular writers, John P. Harrington and Charles Collins), "Farwell, single boys!" "Everybody's happy by the sea" (both by Charles Cardow and Will Hyde). The former song is already being sung successfully by Gus Harris, and should ere long be the rage of London. Another recent acquisition by this firm is "The Land of Home, sweet Home" (Bertram L'Estrange and Leonard Cook); as little implies, this is a song on sentimental lines, happily suitable for all vocalists.

SONG AND SKETCH.

At a concert given on Friday last, at St. Paul's Library, Paternoster-row, E.C., a dramatic sketch, "His Awakening," written by Miss Dolly Sale, was produced for the first time. The piece, which is well written, contains much dramatic incident, and was played in good style by Miss Dolly Sale, Mr. Edwin Tucker, and Mr. Jack Plunkett. Roland Maitland has a ward, who is blind. He works hard in order to get money to pay for her to undergo an operation, which proves successful. Wishing to see her happily settled down, he persuades his young and handsome friend to act the part of her guardian and win her love. She, however, is not deceived, and calls for her real guardian, who confesses his love. Miss Dolly Sale played the ward with much feeling.

The most appreciated item on the evening's programme was provided by Mr. Mark Lemon. His musical monologue, "Mad Carew," gave him plenty of opportunity to display his powers of expression, and he made use of them to the greatest advantage. Humorous, exciting, and pathetic incidents he handled in a clever manner, and showed considerable feeling in recitation.

Larry Trimble and Lionel Wallace

PRESENT

KENNETH CASEY

The World's Favourite Juvenile Film Actor,

IN COMEDY AND CHARACTER STUDIES

This Week: **FINSBURY PARK EMPIRE, 7.10 and 9.40**

Next Week: **COLISEUM, GLASGOW.**

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A TRIO OF MANCUNIAN HITS.

There can be no question that the three biggest song-hits in the Theatre Royal, Manchester, pantomime are Miss Dorothy Ward's superbly-rendered ballad, "When love creeps in your heart," Miss Irene Dillon's sparkling delivery of the ubiquitous "Poppy Wopsy," and Mr. William Pringle's no less popular number, "Hey, ho, can't you hear the steamers?" All of these are well-known star songs, and the energetic High-street firm are to be congratulated on their trio of big Manchester song-successes.

No more superb rendering of the world's greatest ballad, "When love creeps in your heart," could possibly be imagined than that of Miss Emile Hayes, who, at the Prince of Wales's, Birmingham, is the nightly recipient of many encores for this delightful number, harmonised by Mr. G. H. Elliott at the piano. By the way, the next biggest hit of the show is made by Mr. Elliott himself with his fine kiddie song, "I'll telephone to Santa Claus," another Star publication.

"Hey, ho, can't you hear the steamers?" is sung by a host of pantomime favorites, including the following: Mesdames Elia Retford, Dorothy Oraske, Dorothy Miller, Jenny Reeve, Victoria Carmen, Gladie Thompson, Ivy Proudfoot, Nora Delany, Maud Esmond, Mona Magnat, Alina André, Clara Moore, Olive Sparke, Marie Stella, Eva Rosslyn, I. Ernest, Lily Kendal, Katie Kay, Daisy Hicks, Connie Emerald, Constance Hyem, Lily Irie, Dorina Morgan, Maudie Forde, and Beta Stella.

"Poppy Wopsy" does not lack for interpreters, a few of these being Mesdames Daisy Dornier, Lily Kendal, Mabel Reeve, Dorothy Winter, Blanche Marion, Olive Weir, Katie Kay, Nora Dwyer, Kitty Colyer, May Tomlinson, Minnie Mac, Sadie Wade, Mildred Parr, Nellie Boden, Lalla Melrose, Dorothy Vale, Molly McCarthy, Nellie Taylor, Molly Sayers, Kitty Trewhitt, Rosie Dane, Marie Stockdale, Molly Hackett, Mona Vivian, Mona Magnat, Maudie Vera, Lizzie Payne, Gwennie Morgan, Violet Stockelle, Mabel Desmond, etc.

MUSIC HALL ARTIST'S DEATH.

On Thursday, at Streatham, Mr. G. P. Wyatt, coroner, held an inquest on the body of Bob Gates, aged fifty-seven years, a negro performer, who was found dead in bed at the Music Hall Institution, 53, Alexandra-road, Upper Norwood, on the Tuesday morning. Deceased, who was a patter singer and big-foot dancer, was engaged at the late Minstrel show at the Palladium, and was well known in the music hall world. Thomas Callaghan, of 89, Hillingdon-street, Waltham, a music hall artist, said that he had known deceased thirty years as a negro performer on the music hall under the professional name of Bob Gates. Deceased had been in the Music Hall Home at Upper Norwood at different occasions when unemployed, and he left there twelve months ago to join the Palladium Minstrels. Last week he was re-admitted to the Institution. Witness accompanied him there, and he (deceased) complained of shortness of breath whilst walking up the Alexandra-road.

Thomas Sharpe, a music hall artist residing at the Home, stated that on Friday last Gates appeared a little out of sorts, but he enjoyed his meals, and after dinner sang snatches of songs, much to the edification of the inmates. During Monday night his cough was very troublesome and at eight o'clock the following morning he was found dead in bed. The jury returned a verdict of death from natural causes, in accordance with the doctor's testimony.

A BLITHERING LUNATIC.

Here is another of the late Mark Melford's stories—While travelling from Bath to Exeter I accepted the suggestion of my three companions in mischief, took out my nightgown, and at every station played the blithering lunatic with such success that brandies and sodas and cakes called for to appease me were promptly supplied by people and passengers on the platform. True, my three keepers sneaked the lion's share, but I had ample with the overflow. It was curious to notice the intelligent realisation of the joke played upon them that prevailed amongst each party as we left the station. The guard was too interested in the proceedings to enlighten the passengers, while the profound sympathy of the old women, who cried, "Oh, don't be rough with him," was pathetic. In the next compartment was the late George Leitch, who, on looking out to ascertain the cause of the successive congratulations round our door, exclaimed with great composure, "It's nothing. It's only that damned Melford!"

Guy and Graham, the two Bond-street Johnnies, while playing at the South London Palace last week, were called upon to deputise for Joe Elvin on Tuesday, and Jack and Evelyn on Wednesday at the Shoreditch Olympia. This week the popular duo are working three halls, The Metropolitan, the Brixton Empress, and the Kingstons Empire, with great success.

Mr. Billy Arlington and Co., who have just concluded a successful engagement at the London Hippodrome, are now at the Empire, Glasgow, where the description of their business as the "act that makes them laugh" has been borne out by the attitude of large audiences of canny folk, whose sense of humour has been most unmistakably tickled.

Jack Edge, a new comedian hailing from Lancashire, made his first appearance on Monday evening at the South London Palace. The reception accorded him for his two numbers, "I'm going to be married in June" and a song to the tune of "Alexander's rag-time band," was most cordial. His patter, too, is smart and up to date.

The Chelmsford Empire and Hippodrome Co. are to be congratulated in securing the services of Mr. Lionel Holding as general manager. He is engaging some of the best variety artists and touring companies. Consequently, the returns have gone up by leaps and bounds. The Empire Co. has decided to add a dress circle and two extra exit doors.

Mr. Karl F. Hooper has secured the exclusive rights for Great Britain and the Colonies of the American burlesque show, "Wine, Woman, and Song." This is to be produced shortly at a leading West End house with a star cast, and will include many novel and sensational effects.

GRAND OPERA IN ENGLISH.

MR. DILLON SHALLARD'S VIEW.

In the course of a chat with an "Era" representative yesterday morning, Mr. Dillon Shallard, whose Opera Trio holds such a prominent position in the vanguard of the Grand Opera, like other religions, has its struggles, its successes, its manacles, and its periods of symptoms ease—at least that is my way of putting it. As to National Opera, well, we always have National Opera amongst us—that is to say, Opera for the nation at large. It is brought round to us all over the kingdom in small por-



MR. DILLON SHALLARD.

tions, once or twice a year. The Nation supports it—or otherwise, firstly according to the attractiveness of its title in the menu; and, secondly, according to its appetising, or insipid, flavour after tasting. In my opinion I am not at all sure that we want or will ever support 'national' opera in its technical sense, any more than we shall favour 'national' restaurants or 'national' tailors. Personally, I am a firm believer in the Continental system, which is not at all national. That is to say, a Kaiserliche opera house is a privately endowed and automatically governed opera house (nothing national at all about it). That we could easily match over here with a Royal Opera House open from January 1 to December 31, and endowed direct from the Royal privy purse. That would be a good start! Then we could have the Municipal endowed Opera in imitation of the German Mayence, Frankfurt or Hamburg operas. These municipal houses are purely local affairs, run for the locality and caring not two straws about each other or about the nation. We could try this method by allotting capital drawn from the rates and subscribed to by wealthy individuals willing to help. The interest on this acquired capital would be the sum at the disposal of the opera governor as a guarantee against loss.

"Of course, the Touring companies would then be superfluous, our artists and musicians being allocated to the various cities. However, that is all by the way, and I am not 'out,' at present, for Municipal Opera schemes.

"If you want the people—the masses—you must compete with the Music-halls and the Picture Palaces. There you will find national support of Grand Opera. I have boundless faith in the art I follow, and boundless faith in the British audiences. I find them eager to hear Opera, unstinted in their applause, and grateful to anyone who gives them the fare they want. That is why I have stuck to my guns on the variety stage and give what I call 'Essence of Opera' from end to end of the kingdom. One must, of course, be extremely careful and practical in planting an operatic act in the midst of Low Comedy, Eccentric and Dramatic acts. I usually allow twelve to fifteen minutes, in which space of time I offer three or four numbers from some popular work—in costume and with full action I find the better and more acceptable way. Just the essence of a scene—a duet, a solo, a trio—adjusted so as to interest from the rise of the curtain till its fall, or some grand concerted finale.

"Yes, my illuminated gazes are much admired. What is the idea? Well, I did not like the 'Jewel Song' in a marble palace, or the 'Star of Eve' in a garden with fountains and cupids, so I invented an atmospheric background with gauzes and a scheme of colour lighting to suit the changing emotions of our numbers—brilliant or soothing at will."

"How long, Mr. Shallard, have you been in your profession?"

"About twenty-four years, nearly a quarter of a century, eh?—in every branch of it, too. Shakespeare at the old Globe, American drama at the Adelphi, comic opera at the old Avenue and Prince of Wales under Comyns Carr at the Comedy, with Arthur Chudleigh at the Court, pantomime with J. B. Mulholland, musical comedy with Geo. Edwards, grand opera with Arthur Rousby, J. W. Turner, Manners, Carl Rosa. Here is a programme at the State Opera, Mayence on Rhine. A cast of 'Carmen' in 1898 with Kirkby Lunn and Barton McGuckin, and another in 1901 with Zelle de Lussan and E. C. Hedmond, and a third programme shows me at Covent Garden with Thomas Beecham in 1910—my fourth season at Covent Garden. But it is six years since I first brought Grand Opera to the Tivoli in the Strand. I find my audiences amazingly quick to appreciate or condemn. One of my aims is to secure fine artists, and above all, to have a personality. The balance of tone and quality is another important feature of my present Opera Trio—with a prima donna possessed of the quality and range of voice of Constance Balfour, and the fresh clear, young tenor, John Perry, I doubt if there is a British audience to be assembled that would not welcome our modest performance. In South Africa, or South Wales, I have found the support and appreciation the same.

"That I am succeeding," modestly concluded Mr. Shallard, "was, I believe, convincingly proved by the enthusiastic reception accorded my Trio at the Empire Theatre, Leicester-square, yesterday evening—where, by the way, I am now fulfilling my fifth engagement."

MUSICIANS IN DISPUTE.

The position of affairs in connection with the musicians' strike at the Manchester Hippodrome and Ardwick Empire remains unchanged, the strikers declaring their determination to remain out until the dispute is amicably settled. Last night the strike was endorsed by the local branch of the Amalgamated Musicians' Union. The matter seems to be reduced to an uneasy quarrel between two musical organisations.

In an interview with the "Manchester Evening Chronicle" Mr. Oswald Stoll says:—"The Middlesex orchestra which struck was replaced three weeks ago by a full and complete orchestra from the association of which Sir Alexander Mackenzie is president, and which no man may join without proving his competence—an association which has thousands of members, and from which all my London orchestras, which have been already entirely reconstituted, have been mainly selected."

"My work has always been considered by musicians as amongst the most desirable in the business. I cannot consent to boycott the highest class association of musicians; it would be against public interest. Both musicians and public in London, the seat of the dispute, where most is known about it, have given me splendid support, despite violent efforts to make them do otherwise."

"The matter in a nutshell is that the A.M.U. leaders made the mistake of supporting a strike which their better sense should have condemned."

The National Federation of Professional Musicians—like the A.M.U., a trade union—have now taken up the cudgels in support of Mr. Stoll and the Orchestral Association. In Manchester, on the 11th, they passed a resolution giving to Mr. Stoll hearty support in the stand he is making against the Amalgamated Musicians' Union, "believing there are no grounds for placing the theatre-going public to such inconvenience, and further believing that the dispute has arisen under circumstances over which Mr. Stoll has no control."

BENET AND LYNDON.

Two particularly bright spots in the "Cinderella" pantomime at the Crystal Palace Theatre are Messrs. Harry Benet and Denis Lyndon, who for the nonce impersonate Sexton Blake and Nick Winter, broker's men, and very genuinely funny men. To see these artists in eccentric humour teaching each other the art and craft of bar-tending is in itself a liberal education in the science of laughter-making without offence, and should be seen to be appreciated.

Mr. Benet hails from South Devon, and has had a varied experience in all things theatrical, from touring his own pantomime company in Wales during an epidemic of strikes to filling a

DEATH OF GEORGE BASTOW.

We regret to announce the death, which took place at his residence, 72, Dyne-road, Brondesbury, of Mr. George Bastow, the popular bacchic comedian, who for some years had made a brave struggle against consumption. In November, 1912, when he reappeared after an absence of some months at the London Hippodrome, he was taken ill on the stage there, and since then he has seldom left his bed. For the purpose of re-establishing his health he had visited Davos-Platz, Madeira, and South Africa, but though he always



(Photo by Hans)

THE LATE MR. GEORGE BASTOW.

returned considerably benefited in health, the improvement was, unhappily, of an evanescent nature. It was in musical comedy that the deceased comedian first attracted attention, but he found his true métier at the halls, and made his first hit thereon in "Varner Giles," a quaint study in the "bacchic" of the stage. Other popular numbers included "The galloping major," "Captain Gingah," and "The rag-time yokel."

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series of engagements with the same outfit in Scotland during a General Election; but neither of these little contretemps seem to have damped his excellent spirits. His experiences in the more serious musical plays range from Crookie Scrabble in "Sergeant Brue" to Welland Strong, Dick Knowles's part, both of which roles he has played during his prolonged touring years. In the autumn he will be playing Mr. George Barrett's part in "The Girl on the Film" for Mr. J. Bannister Howard's touring company; and he has received a very favourable offer from the same gentleman for the next two seasons in pantomime.

Mr. Denis Lyndon has been associated for some time past with Mr. Benet, and his excellent voice has been a valuable asset in such parts as Sergeant Brue in the musical play of that name, and he has a rich vein of humour of a decidedly original brand.

Both of these artists would shine in the now all-conquering revue, having just that ready touch of individual comedy and adaptability so needed in these up-to-date pot-pourri, and we wish them well in all their future ventures.

The special invitation matinee, at which the remarkable film of the British Army is to be shown for the first time in public at the Palace on Monday next, is to be marked by a military display of a nature altogether unique. Arrangements have been completed, as a result of which Londoners will have an opportunity of seeing on March through a portion of the West End a contingent of over a thousand rank and file, representing every unit of the Aldershot Command, together with Marines and Engineers from Chatham, Garrison Artillery from Shoeburyness, and members of the Hyde School of Musketry. This composite contingent will form up at Waterloo Station at about two o'clock and march to the Palace via Piccadilly-circus, where it will be reinforced by officers and men of the regiments of the Brigade of Guards and Household Cavalry. Troops will be accompanied by bands and pipers. Seating accommodation for non-commissioned officers and men will be found in the upper part of the house.

Mr. Olga Rosset, a young animal trainer, had a terrific fight with a large bear at Lausanne in a menagerie belonging to her step-father. Mr. Rosset called for help, and held the bear by the throat to prevent it biting her. Mr. Jeannin, her step-father, entered the cage to assist her, but was knocked unconscious by a blow from the animal. The bear then bit the girl in the shoulder to the bone, and she lost her senses and fell on the floor. At this moment several assistants armed with iron bars and sticks drove the infuriated animal into a corner and rescued the senseless victims. Mr. Rosset's wounds are serious.

The deceased comedian was married to Miss Ruth Lytton, a popular burlesque boy and Scotch comedienne.

The funeral took place at Paddington Cemetery, Willesden-ane, on Saturday. The first portion of the service was conducted at Christ Church, Brondesbury, by the Rev. H. M. Relton, who also officiated at the graveside. A number of well-known music-hall artists were present. Many beautiful floral tributes were sent, including one from the Bradford Theatre Royal, where Mrs. George Bastow, as Miss Ruth Lytton, is performing in pantomime as principal boy. The principal mourners were Mrs. Bastow (widow), Mr. L. C. Bastow (brother), Miss Gladie Bastow, and Mrs. Hyman (sisters).

Mr. Charles H. Bowmaker, for many years associated with public amusements at Southend, has been appointed manager of the "Mascot" Cinema, Leigh-road, Westcliff.

A rather novel condition was imposed by the local Licensing Bench on Friday, when the directors of the new Lonsborough Theatre applied for a liquor licence. The conditions provide that no liquor shall be sold or consumed in the room marked "refreshment room" during any exhibition of cinematograph pictures in the theatre, or at any other time, except during the period between half an hour before the commencement of a performance in the theatre, which is wholly a theatrical or variety performance, without pictures, and half an hour after the conclusion of such performance, and that such room shall be closed at other times during the hours prescribed by the law.

The new company, at whose head are Mr. W. Whitaker, of Scarborough, and Mr. Carter, of Bradford, are making extensive alterations to the old Lonsborough Theatre, which practically involves the rebuilding of the place, at a cost estimated at from £10,000 to £12,000. There is an elaborate scheme of internal decoration, and there will be up-to-date seating accommodation for 1,270 people, in place of about 1,000 as at present.

NEW SONG,

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THE "ERA" SONG, SKETCH AND PATTERN BUREAU.

NOTICE.—Owing to the great use made of this column by both artists and authors, a large amount of work is consequently entailed, necessitating a small registration fee of 2s. 6d. upon every MSS. sent in. No charge is made to artists.

AUTHORS' MSS. FOR DISPOSAL.

- | Reg. No. | Description. |
|----------|---|
| 661 | Domestic playlet, humorous, pathetic, 5 characters, strong coster part; Scene 1, street in East End; Scene 2, interior of room in East End. |
| 662 | Humorous duet, "A Rustic Romance," for male and female baritone and mezzo. |
| 663 | One-act comedy, 4 males, 1 female; scene, Flanders, 1794, interior of woodman's hut. |
| 664 | Comedy duologue; 1 male, 1 female. |
| 665 | Farcical sketch to suit Irish comedian, 4 males, 1 female; could be arranged for 3 characters only if desired; scene, Hibernia Hotel. |
| 667 | One-act dramatic sketch, 3 males, 1 female; scene, interior of house in Knightsbridge. |
| 669 | Duet (words only) for male and female and chorus, "What does it mean?" |
| 670 | One-act comedy-drama, 3 males, 1 female; scene, morning-room in riverside house; plays about 25 mins. |
| 672 | One-act dramatic sketch, an episode of the Boxer Rising, 3 males, 1 female; scene, Colonel's quarters in garrison barracks at Kow Loon. |
| 673 | Irish play for 6 females, 4 males, and 2 farm labourers, in 3 scenes. |
| 675 | Song (words only), "The song the birdie sang"; music could be arranged. |
| 676 | High-class one-act farce, 4 males, 1 female; scene, drawing-room. |
| 677 | One-act musical sketch, 2 males, 1 female; scene, study in college; plays 25 minutes; music can be supplied. |
| 678 | One-act dramatic sketch, 5 males, 2 females; scene, a salon at Grignon, period seventeen days after Napoleon's escape from Elba. |
| 680 | One-act sketch, 2 males, 1 female; scene, City Office. |
| 681 | Synopsis of one-act farce, 3 males, 2 females; plays about 20 minutes; scene, interior of modern flat. |
| 682 | Synopsis of one-act dramatic sketch, 1 male lead, 2 females, two other men who speak two or three lines each, and small group; scene, interior of fisherman's cottage. |
| 683 | One-act dramatic domestic episode, 3 males, 1 female (two brother actors, the daughter of the one and the manservant of the other); scene, dining-room; good scope for a vivacious young actress. |
| 684 | Quaintly unique duologue in one act, Shakespeare's Ann Hathaway with her "Will" characters, shades of Shakespeare and his wife; scene, room in Hampton Court Palace. |
| 685 | Powerful sketch, full of "grip," female lead, fine emotional part, girl disguised as boy saving condemned soldier-lover; male lead, King of imaginary European State; scene, king's tent on battlefield; period, the present. |
| 686 | Musical comedy sketch, 5 males, 3 females, and soldiers; scene, outer court of palace. |
| 688 | Strong dramatic play in one act, 3 males, 1 female; scene, sitting-room in flat; plays 25 minutes. |
| 689 | One-act drama, 3 males, 1 female; scene, a fisherman's hut near a hamlet on the Cornish coast; plays 40 minutes. |
| 690 | One-act Western dramatic sketch; 2 males, 1 female; play 20 minutes; scene, interior of Californian saloon. |

Those numbers that have appeared in our list, but do not appear to-day, are either disposed of, out on approval, or held over. Any of above will be submitted by post to artists if a stamped addressed envelope is enclosed to the Secretary of "The Era" S. S. and P. Bureau, 5, Tavistock-street, Strand, W.C.

ARTISTES' REQUIREMENTS.

- | Reg. No. | Requirements. |
|----------|--|
| 320 | Dramatic vocal scena suitable for operatic bass, baritone, and dramatic soprano; 20 to 30 minutes. |
| 322 | Comedy sketch or duologue, light comedy lady, character comedian, gent., and chambermaid; if duologue, light comedy lady, character comedian, gentleman. |
| 325 | Cross talk or funny conversation for comedian and lady, in evening dress, a la Goodfellow and Gregson. |
| 326 | Comedy number or medley, suitable for drawing-room, evening dress; time, 6 to 8 minutes. |
| 327 | Patter business relating to cod arrest and cod acting business, for comedy couple for strengthening comedy splash, "The Cook and the Cop." |

Authors who can submit MSS. for above should submit same to the Bureau at once, quoting reference number. Until sold, all MSS. and the ideas they contain are deemed the copyright property of the author, and no artist may make use of the same until he has purchased the work.

RULES GOVERNING THE BUREAU.

Authors on the Bureau's registers will be asked to submit ideas and suggestions with a view to obtaining commissions for the work wanted.

A registration fee of 2s. 6d. must accompany every MSS. sent in, and a small commission, varying according to the amount of work done, will be deducted from all sums for which work is sold. These charges cover the costs of all announcements made in these columns.

All MSS. submitted must bear the Author's name, address, and the price required. A stamped addressed envelope must be enclosed.

The Bureau's registered number (not artist's names) will be used in letters or advertising.

Authors are requested to send in to the Secretary at once MSS., ideas or synopsis for disposal. These, in addition to being advertised in this column, will be submitted at the earliest possible moment to Artists whom they are likely to suit.

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PROVINCIAL NEWS.

BEDFORD.

ROYAL COUNTY THEATRE.—L. & M. Mr. E. Graham-Falcon; B. M. Mr. Bert Bailey. This week (once nightly): Mr. Edward Graham-Falcon presents "Dick Whittington." The company includes: Mr. E. Leonard, Miss Vera Duville, Miss Nell Morton, Miss Patty Wilhelm, Miss Gladys Warren, Mr. A. Cure, Mr. Herbert Lewis, Miss Daisy Kersey, Mr. Frank Sheppard, Mr. Cland Morton, Mr. H. Elton, Miss Daisy Figaro, Miss Maisie Marcelle, Miss Iria Hollie, Miss Molly O'Neil, Miss Maisie Herbert, Miss May Mitchell, Mr. Leonard Edwards, Miss Nora Doone, Miss Kitty Banks, Miss Violet Purdie, Miss Agnes M. Hall, Miss Florence Palmer, Miss Esther Bell, Miss Maud Delaney. Matinees, Wednesday, Thursday, and Saturday, 2.30. Next week: "Oh! I Say!"

DUBLIN.

GAIEITY THEATRE.—M. Mr. Chas. Hyland. "Jack and the Beanstalk" is still "going strong." The comedians, especially Jay Laurie, keep the house in roars, whilst the sweet singing of Miss Dinda McDermott and Miss Ruby Roy is loudly encored nightly.

QUEEN'S ROYAL THEATRE.—M. D. Mr. H. J. Baynton. "Jack and Jill" is now in its fifth week, and extra matinees are necessary to cope with the crowds. Dan Whitley has scored a huge success, and so J. Beaudant as the Dame of the ladies, both Miss Callahan and Miss Constance Clive deserve special mention.

THEATRE ROYAL HIPPODROME.—M. D. Mr. Telford; Asst. M. Messrs. Hamilton and Senior. Miss Nina Gordon is a newcomer here, and her songs at the piano prove most acceptable. One of the best dancing acts seen here is supplied by Jim Gordon and Mary Elgin, an American duo, whose exhibition rouses the greatest enthusiasm. A rather novel act is that of Miss Aurora, in which a lion, horse, and dog figure. Vera Woodton is a delightful comedienne, all her numbers being highly appreciated. Tom Seymour and Co. are very successful in their sketch, "A Girl in Every Port." Claude M. Roope (a comedian on a wire), Albert Weston and Nellie Lynch (in their latest comedy sketch), Violet Romaine (a dainty chorus singer), and Jack Bell and Emily Meaton (in an exceedingly funny golf burlesque) make up an excellent bill.

EMPIRE THEATRE OF VARIETIES.—M. Mr. Arthur Armstrong. "The Gentleman Ranker," under the direction of Mr. Leo G. Lily, is the great attraction—a splendid play capitalised. Bryn and Mart are excellent comedians, the Warrens are charming musicians, Ernest Rattling has some good songs, Carma and Carr dance themselves into everyone's good graces, Harry French, the singing newboy, and Louise Belrose, comedienne, are both excellent in their respective roles.

TIVOLI THEATRE OF VARIETIES.—M. Mr. Chas. M. Jones. The Walter Sayton Trio present their unique sketch, "The Land of the Crocodiles"; Stoddard and Hayes introduce an amount of good comedy into their musical act; Edna Zora and Co. present a pretty song scene, and are ably assisted by Carl Robina at the piano; Constance Mon, a musical Chinese, proves most fascinating. Others to the front are Bernard and Bunny (comedians), George C. Verier (an original humorist), the Vincent Brothers (smart comedians), and Marie Francis (a dainty young songstress).

GLASGOW.

THEATRE ROYAL.—M. D. Messrs. F. W. Wyndham and Geo. T. Minshall; B. M. Mr. Harry P. Ashton. "Old King Cole" is proving a huge success here, and at matinee and evening performances the theatre is filled to its utmost capacity. The comedy business of Messrs. John Humphreys, Frank Port, and the Brothers Egbert has been added to wherever possible, and the result is a continuous succession of hilarious items. Misses Clara Beck, Ivey Latimer, Queenie Preston, and Betty Green have all become strong favourites, and their vocal efforts are repeatedly encored.

KING'S.—M. D. Messrs. F. W. Wyndham and Geo. T. Minshall; B. M. Mr. Hugh Macfarlane. This is the last week of Mr. Geo. Edwards' production of "The Girl from Utah," which has enjoyed a most successful month's run, and been

voted one of the best holiday attractions ever given at this theatre.

GRAND.—P. Moss' Empires, Ltd.; R. M. Mr. Henry J. Craven. At this house "The Babes in the Wood" is proving a merry and bright production, with Mr. Fred Kitchen as head humorist and master of the revels. He is ably supported by Mr. Jim Bond, who appears as a Scotch baron, while the love interest is sustained with admirable spirit by Miss May Beatty and Miss Bessie Clifford as principal boy and girl respectively. The Babes—Miss Duquesne and Miss Dos Reynolds—sing and act charmingly, and in the comic scenes the efforts of the Kenna Bros., Messrs. Rowland and Ford, and Mr. Rolando Martin are highly diverting.

ROYAL PRINCESS.—P. Mr. Rich Waldon; A. M. Mr. Hugh Murdoch; Mus. D. Mr. Henri Vollmer. A right jolly pantomime is "Tommy Tucker," which is being produced at the Princess Theatre. Crowded houses nightly speak for its success. The cast includes such talented artists as Mr. Tubby Edlin as Dr. Swanker, Mr. Billy Walters as Douglas, Miss Josie Delaine who makes a delightful principal boy as Tommy Tucker; Miss Marjorie Lawrence, a charming Polly Primrose; and Miss Keta Hackett as Leslie Lenzie.

METROPOLE.—M. D. Mr. Arthur Jefferson; E. M. Little; Amant; Mascara. Dora Frank Lindo and company are here in "Home, Sweet Home." Mr. Lindo takes the part of Stephen Armitage admirably, while Miss Marion Wakeford is the heroine, Joan, in which she shows great acting ability. Mr. Evan Roland as David Armitage and Mr. A. C. Clarke as the Duke of Ancester, both play well, as also does Mr. P. Carl Hicks as the Hon. Percy Ashfield. Excellent support comes from Miss Cissie Walford as Sybil Fox, Mr. A. Barlow as Old Gaffer, the village oddity, Mr. Miles Hodgson as Lucas Lyle, Messrs. Kenneth Gordon and Ricard Wells as Fishermen of the village, also Miss Sybil Haughton as Lady Launceston, and Mr. Barry Burns as Lord Silvermere, and Little Julia Creswick as Dora.

EMPIRE.—P. Moss' Empires, Ltd.; R. M. Mr. G. Rhodes Parry; Mus. D. Mr. Wm. B. Moore. George Lashwood is the star here this week, and is accorded a very gratifying reception. Julia Kent and Co. in their comedy skit, "Pistol for Three," and Billy Arlington and Co. in a skit of their own do much to provide amusement with their clever antics. Nelson Jackson gives a breezy and clever entertainment; Alf Tack's head walking novelty is both unique and comical, and the duet singing of Miss Mabel Braine and Miss Jessie Reeve is much appreciated. Miss Edith Fink, comedienne, and the juggling of the Briatores complete.

PAVILION.—M. Mr. Evan Good. A good programme is submitted here this week, prominent among the artists being Mr. Geo. Barrett and Co., who make their first appearance in Glasgow in the amusing absurdity, "Two Flats." Another turn of note is the latest importation from America, Miss Marie Russell, "a study in brown," in rag-time and character songs. Other artists completing a good entertainment are Fred Evans, the dream man; Madame Adah Payne, Australian prima donna; The Four Hamiltons, vocalists and dancers; The Spanish violinist, Senor Angel Blanco; Cling and Clancy, comedians and dancers; and Miss Ivy Olga, contralto, in her latest successes.

PALACE.—P. Mr. Rich Waldon; G. M. Mr. Harry McKelvey; Mus. D. Mr. Wm. Burgess. A notable feature of this week's programme is Con Conrad's singing minstrels; Walter Wade, the Yorkshire comedian, is most amusing; Charburn's Young Stars appear to much advantage in a charming vocal and dancing scene; Ray Carroll proves herself a clever comedienne; Hargrader and Cole are a smart Scotch comedy duo; whilst Jean Campbell is a delightful contralto vocalist; and Jack Roscoe, comedian, has a style all his own.

COLISEUM.—P. Moss' Empires, Ltd.; R. M. Mr. Gordon Jefferson; Mus. D. Mr. E. H. Matthews. Messrs. Day and Lauri's successful pantomime, "The Babes in the Wood," started on Monday what ought to be merry week's run. The artists doing duty are a most capable lot, their singing, dancing, and comic business going far towards making the show one of the funniest, brightest, and prettiest pantomimes. Throughout the seven scenes the comic element is much in evidence, and as Dame Trot Mr. Len Teel provides good fun and burlesque. Miss Rosalie

Jacobi as Robin Hood makes a most brisk principal boy, her singing of the latest songs being much appreciated. Geo. Bass as Peter the Page is a most humorous fellow, and Miss Nell Derry as Maid Marion proves a dainty principal girl. The Babes have two specially clever exponents in Bobby and Rosie, and Mr. Jack Bland is a good Friar Tuck. In the part of the Baron Mr. Jas. Salter gives a capital account of himself, and Miss Poppy Lytton as Dorothy plays delightfully. Miss Vere Lennie is all that could be desired as Will Scarlett, and Mr. Harry Reynolds is adequate as the Sheriff of Nottingham. Max and Moselle as the Moucher and Loafer do well, one of them being an excellent singer. The neatly executed dancing of Lottie Stone's troupe, the fine singing of the chorus, and the work of the augmented orchestra all greatly assist in making the performance an enjoyable one.

ALHAMBRA.—M. D. Mr. Alfred Butt; M. Mr. Edward Foster; Mus. D. Mr. Howard Croft. Always up to date and enterprising the management this week have booked a highly humorous musical revue by Julian Wylie and James W. Tate, entitled "A Year in an Hour," which makes its initial appearance in Glasgow. Composed of five scenes and a variety of situations which create the greatest merriment, while the vocal and dancing items connected with it are at once attractive and entertaining.

A strong company is responsible for the production, the bulk of the work falling to Deane Tribune and Frank Benson, who simply keep the house rocking with their absurdities. The skits on political life are a feature. Mr. Barnes as Sir E. Carson, and Mr. Biffen as John Redmond, being irresistible in their respective roles. Daisy Cove and Mollie Drew add much to the success of the production, while the other parts are capably treated. The staging and scenic effects leave nothing to be desired, while the dresses and costumes are of the latest style and fashion. Max Rivers and Mamie Sullivan, in a smart song and dance novelty, are well received, their individual items calling forth rounds of applause for their neat execution.

Emerson and Baldwin, in comedy juggling and expert club manipulation, have an enthusiastic reception; Jean Kirk is the possessor of a rich and cultured voice; Wilson and Waring, in a highly diverting comedy sketch, "The Hotel Neverwas," keep the audience convulsed with laughter; and Arthur Croxon, in his latest successes, scores heavily.

WEST-END PLAYHOUSE.—M. Mr. Vincent Potter; Mus. D. Mr. Thomas Walker. The great attraction here is the engagement of Ramesses, the Eastern mystic; Billy Potter and Effie Hartwell contribute amusing and up-to-date business; while the sketch produced by J. G. Grahame and Zetina Harrington, "A Daughter of Pleasure," was well received. Other special items include Senor Angel Blanco, the great Spanish violinist; Sandy Donaldson, the singing Scot; Lievin and Panzer, speciality act; Tom Purslow, comedian, and Three Macjans, comedy bar act.

LYCEUM.—M. Mr. J. H. Oakden; Mus. D. Mr. E. Southworth. That popular couple Lottie Bellman and Sam Polanski, jun., head the Lyceum bill this week in "Fit-bits of Vandeville." Another attraction is the appearance of The Vays in an enjoyable scene, "Life in the Slums." "A Tramp's Dilemma" is the title of an amusing acrobatic comedy sketch by the Bon Air Trio; while The Cyclins combine smart fooling with skillful cycling. Performing cats always take well, and Louis and Wain are to be congratulated on the performance of their pets. The Four Blairs (dancers), May Edmond (a local vocalist), and the bioscope complete.

OLYMPIA.—M. D. Messrs. De Frece and Edelman; M. Mr. John Macmillan; Mus. D. Mr. Lex Holmes. A bill worthy of Olympia traditions is this week headed by Herbert Darley and Co. in an amusing sketch, "You Never Know." In addition a good turn is supplied by Potter, the American Scot, in song and story; Marjorie Dawson's charming rendering of old-time ballads is much enhanced by the pictorial effects, and appreciation is also aroused by The Four Cycling D'Ormondes, a troupe of clever wheelers; Jaffa, comedy conjurer; Scott Bros., entertainers; Eddie and Fay Black; and Morris and Moore.

SAVOY.—M. Mr. Harry Godwin; Mus. D. Mr. P. Baker. Mr. Joe O'Gorman heads an attractive bill, and his sallies evoke much applause.

One of the most delightfully exuberant sketches we have seen for a long time is "Chasing Chick-wood." Others contributing to the programme are "The Misanthrope," Japanese entertainers; Syd Moorhouse, a vocalist; Edna Dano, comedienne; Lea Raymond, duettists; and The Musical Durhams.

STAR PALACE.—P. Star Picture and Vaudeville Co., Ltd.; E. M. Mr. George Chandos; Mus. D. Mr. T. Raymond Wayt. A well varied and attractive bill that should satisfy the most exacting patron is headed by the Hungaria Trio, skilled Angelophone virtuosos, and on the opening night their fine playing gave general satisfaction. "McTartan's Wooing" affords Geo. Walker and Jessie Bunting ample opportunity of displaying their abilities in comedy work. The Two Mermaids achieve some clever feats in a crystal tank, and new pictures complete.

HENGLEY'S.—M. D. Mr. A. Hengler; G. M. Mr. Harry Milne; Mus. D. Mr. Harry Wood. There is no falling off in the attendances at Hengler's, and the circus is as popular as ever.

MARYHILL STAR.—M. Mr. Wm. Howgate. This week (twice nightly): The Scotch John Bunny and company in their Scotch comedy sketch "A Day in the Toon"; Jack Kempton, vocalist, dancer, and baton manipulator; and pictures.

PRINGLE'S.—M. D. Mr. Ralph Pringle; R. M. Mr. Walter Howard; Mus. D. Mr. William Milne. This week (twice nightly): The Four Solides, in "Mad Moments of Vandeville"; Curly St. Western, cowboy comedian and dancer; and pictures.

LIVERPOOL.

ROYAL COURT.—P. Robert Arthur Theatres Coy., Ltd.; M. D. Mr. F. W. Wyndham; A. M. Mr. Arthur Lawrence; Mus. D. Mr. Julian H. Wilson. Pantomime season.

SHAKESPEARE.—L. and M. Mr. W. W. Kelly; A. M. Mr. Reginald Grant; Mus. D. Mr. Frank Shes. Pantomime season.

ROTUNDA.—M. Mr. M. Montgomery; A. M. Mr. Fred Coles; Mus. D. Mr. Noel Vincent. "The Secret Service Spy, or, the Morals of a Mill Girl," was given here on Monday evening for the first time in Liverpool. The production, which was sent by Messrs. George A. de Gray, and Harry Masterman, afforded satisfaction to a large audience. Among the principals were Messrs. David Blair (Paul Dorrincourt), Walter Kenion (Schriber), A. Kenyon Gray (Joe Bradley), C. M. Doyle (Lieut. Forrester), Dick Seddon (Waddell), Miss Violet Ingram (Doris Bradley), Miss Emmeline Roselle (Nancy Bradley), and Miss Phyllis Massey (Kate Oliver). The scenery was particularly attractive, and one of the tableaux very striking.

REPERTORY.—P. Liverpool Repertory Theatre Company, Ltd.; B. M. Mr. T. J. Pigott; Mus. D. Mr. Joseph Smith. Capital business is being done here with "Shock-headed Peter," at matinees, and "The Twelfth Night" during the evenings.

KELLY'S.—L. Mr. W. W. Kelly; A. M. Mr. Harry L. Carlo; Mus. D. Mr. J. A. Gardner. The six weeks' stay of Moody-Manners Opera Company continues successful, and big audiences obtaining good value at popular prices, are the order of the day.

EMPIRE.—P. Moss' Empires Ltd.; R. M. Mr. George Mannes; Mus. D. Mr. George M. Baker. Heading the bill here this week is the new revue, "How Dye Dye?" presented in capital style by Messrs. R. Morand and Company. The fun provoked was great, and among the principal artists were Leslie Styles, Martha Vigo, Agnes Arden, Derry Brodie, Marion Edwards, Billy Rex, Peter Grata, and M. R. Morand. There was an excellent beauty chorus. A flattering reception was accorded Jen Lalons for some well-rendered character studies, the pianoforte and concertina work being particularly good, much laughter followed the antics of Clown Zertho and his dogs; amazing feats of strength were displayed by the Menaro Bros.; Walter and Lake caused endless amusement with their patter; and Fred Land, comedian, proved a good turn.

LYRIC.—L. Liverpool Lyric Theatre Coy., Ltd.; M. D. Mr. Henry C. Arnold; Mus. D. Mona R. Klasse. The attraction here this week has been Miss Edith St. Clare's pantomime revue, "Robinson Crusoe." Included among the principals were Miss St. Clare (title part), Miss Ida Gibson (Polly), Mr. J. W. Hall (Villain), Mr. Mark Lupino (Tommy), Mr. Sid Dean (Dame), Mr. James Rich (Friday), Mr. Carter Arthur (Demon King), Miss Adele Prescott (Fair), and Miss Constance Coles (Princess). Specialties were given by Miss Edith St. Clare, J. W. Hall, Bros. Brooks, James Rich, and Wee George Beck.

PAVILION.—P. Messrs. W. H. Broadhead and Son; R. M. Mr. George P. Slater; Mus. D. Mr. Fred Braham. An attractive programme was given here during the week. Among the principal features were the seven ragged rag-time gipsy girls, who gave a lively and much appreciated turn; the flying Fishers went through a sensational and amusing performance on the trapeze; loud laughter followed the antics of Cleo and Aggie, comedy jugglers, a brilliantly good turn; the popular Frank Cass brought his latest songs, which were appreciated; Carlotta Levey rendered several numbers in admirable style; as a 'calle' player Jean Schwiller delighted the audience; Jack Clifford and Co. presented an amusing comedy sketch, "A Good Idea"; and also in the list were Athelda, lady athlete; and Mina Bax, artistic dancing girl.

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GEORGE RAY'S MONEY MAKERS.

GEORGE RAY and E. TURNER'S "SPLASH ME" is this week at the WOOD GREEN EMPIRE, where it is playing to packed houses.

"The bright little seaside revue, 'Splash Me,' kept crowded houses in roars of laughter at the Ardwick Empire last night."—Daily Dispatch.

"'Splash Me' is the title of a new revue produced at Ardwick Empire this week. Messrs. Clark and Mostol are responsible for most of the mirth, and some catchy songs are sung by Enid Harcourt and Alice Pearce. In the second act a feature is a chorus of girls clad in bathing dresses. The revue was witnessed by a packed house."—Manchester Guardian.

A second company of "SPLASH ME" sailed for South Africa on Saturday, having been booked by Mr. RUFE NAYLOR for a tour of the Africa's Amalgamated Theatres. The company will include: Flora Cromer, Enil Zajah, Lois Matheson, Woolmer Young, Wheeler and Wilson, the Sisters Linden, the Three Gibbys, the Sisters Casseli, and Mr. Fred Norman.

Look out for GEORGE RAY'S "CHASE ME, or Round the World in Sixty Minutes." A tour of the globe in nine scenes (8 full sets), which is to be produced at the Woolwich Hippodrome on March 9. Book by J. P. Harrington, Scenery by Rutley. Produced by Harry Butler. 270 beautiful costumes by Beaumont, of Paris. Something special in the Revue line. A real revue. Already booked for the Moss and Gulliver Circuits.

Mr. GEORGE RAY also has in preparation a musical item, entitled, THE BEAUTY DOCTOR, while his other acts, THE FOOTBALL SKATING GIRLS, THE AERIAL WRESTLING GIRLS, and RENEE RAY in artistic tableaux, continue on their successful way.

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ROYAL PALACE.—M. Mr. M. Montgomery; M. Mr. Frank O'Toole; Mus. D. Mr. G. Herbert. The stock company here have this week been giving "Under the Iron Heel," among the principals being Messrs. Harry Trisham (Mauassant), Charles Dickens (Otto), John Davidson (Schromberg), Miss F. Melrose Millett (Germane), Miss Grace Emery (Godin), and Miss Kathleen Hayes (Gould).

OLYMPIA.—P. Moss Empires, Ltd.; A. M. Mr. E. W. James; Asst. M. Mr. D. Casey; Mus. D. Mr. Albert Moore. The business done here with the great circus continues to be great. This week several new features have been introduced, including the well-known Belloni family with their thrilling act of looping the loop on a human pedestal, and turning double somersaults on cycles; the Platter Bros., who provide a brilliant, merry musical novelty; and Michel and Scale, whose efforts cause shouts of laughter. Next week the versatile troupe known as Techuschke's Midgrets are promised.

HIPPODROME.—M. D. Mr. Walter de Frece; R. M. Mr. W. H. James; Mus. D. Mr. Frank Stokes. The latest revue, "I Should Worry," gave great satisfaction here on Monday night, when it made its first appearance. The show was bright and cheerful, and a big audience thoroughly enjoyed it. Among the principals were Jake Friedman, Ben Zeller, Bonny Brown, Vera Hilliard, Helma Ritchie, Jack Wayhoe, Alec Hassall, and Tom Payne. A very attractive feature of the general programme was the remarkable swimming of Lily Smith and her sisters; the Four Ormonds were an accomplished quartet; and S. W. Wyndham, comedian, brought his latest.

MANCHESTER.
QUEEN'S PARK HIPPODROME.—P. Messrs. Wm. H. Broadhead and Son; A. M. Mr. C. W. Mack. A strong variety programme here includes good turns by James Jewel, Gus Harris, Talbot and Pearce, the Three Piquays, the Brennans, Master Frank Wilson, Jack Thomas, and Gordon Sirett.

ARDWICK EMPIRE.—M. D. Mr. Oswald Stoll; A. M. Mr. Horace Cocks; Mus. D. Mr. R. Hardwick. A big show here this week is "Oh! Joy!" a jollification in three scenes, which is quite in the latest style of entertainment, and delighting full houses nightly. The Seven Brannans give a fine musical turn in their nautical brass band extravaganza; Thornley Dodge, the popular entertainer, meets with an appreciative reception; and other capital items are contributed by Radford and Valentine, and Little Eddy Howard.

METROPOLE THEATRE.—P. Messrs. Wm. H. Broadhead and Son; A. M. Mr. Edward M. Hamilton. John Tiller's pantomime, "Red Riding Hood," is here this week, after successful business at the Hulme Hippodrome.

HIPPODROME.—P. The Manchester Hippodrome and Ardwick Empire, Ltd.; M. D. Mr. Oswald Stoll; R. M. Mr. Horace Cocks; Asst. M. Mr. Fred C. Brooks; Mus. D. Mr. Alfred Haines. "Say When!" that highly entertaining aquatic sketch, enters on its final week here, after a most successful run. Mr. Stanley Brett and Miss Billy Sinclair play well in a comedy sketch, "The Girl in Possession"; Miss Fritz Von Derra charms with some delightful dancing; and Adam Tomlinson, the Tyneside dialect comedian, tells stories in his usual breezy style. Furness Williams, vocalist, sings well; the Viennese Trio, quaint musicians, provide a pleasing turn; and Nervo, the eccentric page boy, is good; Bioscope completes.

TIVOLI THEATRE OF VARIETIES.—P. & F. The Tivoli (Manchester), Ltd.; M. Mr. Arthur Trussell; Mus. D. Mr. Leo T. Croke. Athene and Collins, who top the bill here, are a capital duo; the Russell Trio appear with success in a farcical sketch, "A Pair of Jacks"; and Young and Evans make a hit as Hebrew comedians. Fred Pardee and Alice Braunstein are pleasing in musical scenes; Helen Moray, Scottish vocalist, sings well; whilst other enjoyable items are offered by Frank and Beryl Harner, vocal duo; Miss Collins, comedienne; Will and Nell, expert dancers; and Harry Harvey, patterer comedian; pictures complete. Matinees, Monday, Wednesday, and Thursday at 2.15.

NEW PALACE.—M. D. Mr. Walter de Frece; M. Mr. Alan W. Young; S. Mr. Jesse Hewitt; Mus. D. Mr. T. M. Gages. Messrs. Dottridge and Longden's pantomime, "Dick Whittington and His Cat," is being played here twice nightly. Miss Marie Brayman cuts a fine figure as Dick; Miss Rita Vincent sings well, and is very pleasing as Alice; Mr. Arnold Richardson scores as Idle Jack; and Mr. H. Flockton-Foster as Captain Alderman Fitzwarren. Others who are well placed in a long cast are Mr. K. Scott-Barrie, Miss May Edney, and Miss Vi-Tonica. The scenery and dresses are pretty and effective, and specialties by the Astoria Sextette are decidedly attractive. Matinees, Monday and Wednesday at 2.15.

HULME HIPPODROME.—P. Messrs. William Henry Broadhead and Son; G. M. Mr. H. Winstanley; R. A. M. Mr. Fred Dry; Mus. D. Mr. Harry Walker. After a highly successful week at the Metropole Theatre, Mr. Andie Caine's pantomime, "Dick Whittington and His Cat," is being played here twice nightly to packed houses. Specialties are introduced by Andie Caine, Eileen Dargner, Leon and Leo, the Skinny Scream, and the real Argentine Tango is danced effectively by the Sisters Florence.

OPENSHEAW ALHAMBRA.—L. The Alhambra (Manchester), Ltd.; M. D. Mr. H. D. Moorhouse; G. M. Mr. Arthur S. Evanson; Mus. D. Mr. J. Harney. Miss Sylvia Cavallo and company, including Mr. Clifford Pembroke, are to the front here in a farcical phantasy by W. Vaughan Best, "A Visitor from Venus." Dexter, who draws with both hands at the same time, provides a novel turn; the Lauray Trio are entertaining in music, harmony, and mimicry; Sarah Berry is a good contralto vocalist; Ninette is seen in a series of artistic poses; and Nellie Andrews, girl soprano, sings well. The Alhambra shows the latest pictures. Matinees, Monday.

LESLIE'S PAVILION, KUSHOLME.—P. Mr. Harry Leslie; A. M. Mr. George Phillips. The Gay Sparks, a first-rate combination, are responsible for a capital entertainment here.

KING'S LONGSIGHT.—P. Messrs. Wm. Hy. Broadhead and Son; A. M. Mr. J. A. Trippett. Lew Lake's successful pantomime, "The Babes in the Wood," is here this week, fresh from local triumphs. Lew Lake and Bob Morris as Noddy and Jerry are the big comic features, supported by clever Edie Veno as Dame Flanofface, Sinclair and Whitford as the Babes, the Six Buster Browns, and many other able players. The show is brightly staged and dressed, and packed with varied entertainment.

NEWCASTLE-ON-TYNE.
THEATRE ROYAL.—Lessee, Messrs. Robert Arthur Theatre Co.; R. M. Mr. F. Teale Lingham. "Goody Two Shoes" continues its successful course, and is justifying all the good things predicted of it. Mr. George Robey, who is rarely off the stage, keeps the audience in constant good humour. Daphne Gienne, the dashing principal boy, maintains her irresistible charm, and Mr. Fred Conquest as the dog is particularly smart. All the remaining principals have quite settled down in their respective roles.

TYNE THEATRE AND OPERA HOUSE.—L. Messrs. Howard and Wyndham; M. Mr. Fred C. Sutcliffe. Philip Michael Paraday's musical comedy, "The Girl in the Taxi," has now entered upon the fourth and last week of its most successful season here. Miss Louie Yorke as the vivacious Suzanne has become quite a favourite.

PALACE THEATRE.—M. D. Mr. T. W. Rowe; M. Mr. Edwin B. Clark. Mr. Campbell's company is drawing crowded audiences twice nightly. Miss Mary Fulton, who appears in the title-role, is seen at her best, and the minor parts are all capably filled.

EMPIRE.—P. Messrs. Moss, Ltd.; R. D. Mr. Richard Thornton; R. M. Mr. J. W. Kilgour; Asst. M. Mr. A. Devereux. Fred Karno's "Mumming Birds" deservedly heads the bills here this week; O'Hanlon and Rivkin introduce a novel singing and dancing act, including the Tango; Miss Beaumont, Collins, and Co. are most entertaining in their sketch, entitled "Bedfellows"; the Five Symphony Girls are excellent exponents of vocal and instrumental harmony; Arthur Sutcliffe, vocal comedian; Black and Jones, comedians and dancers; Wilfred Bernard, mimic; and pictures conclude.

HIPPODROME.—P. Messrs. The Variety Theatres Controlling Co., Ltd.; M. D. Messrs. Alfred Butt and Walter de Frece. Miss Florrie Ford's pantomime, "Red Riding Hood," is here, and is a welcome change from vaudeville. Miss Ford, a great favourite on Tyneside, herself fills the rôle of Prince in dashing style; Red Riding Hood finds a charming exponent in Miss Stella Reddie; and a delightful Fairy is found in Miss Maude de Vella, the possessor of a sweet and cultured voice. Mr. Gilbert Payne plays well as

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BY

MISS ETHEL LEVEY

IN THE

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ISLE OF LOVE.

SUNG WITH ENORMOUS SUCCESS

BY

MISS IVY MOORE, LYCEUM THEATRE, LONDON.

MISS MABEL REEVE, THEATRE ROYAL, SHEFFIELD.

&c., &c.

PEG O' MY HEART.

SUNG WITH ENORMOUS SUCCESS

BY

MISS EVIE GREENE

AND IN MANY LEADING PANTOMIMES.

APPLE-TIME IN OLD SOMERSET.

SUNG WITH GREAT SUCCESS

BY

MISS CONSTANCE HYEM

AT THE CORONET THEATRE, LONDON.

AND MANY OTHER PANTOMIMES.

IN ALL MY DREAMS I DREAM OF YOU.

A GREAT SUCCESS WITH

MISS FLORENCE HERSEE, CRYSTAL PALACE PANTOMIME.

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THAT'S HOW I NEED YOU.

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MISS MAY POULTON, ROTUNDA THEATRE, LIVERPOOL.

MISS MARION FERN, METROPOLE THEATRE, BOOTLE.

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MISS NORA GUY in "HULLO, RAGTIME!"

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WHEN — WAS ENGLAND'S KING,
BILLY, BILLY, BOUNCE YOUR BABY DOLL,
IF EVERY STAR WAS A LITTLE PICCANINNY,
YOUR DADDY DID THE SAME THING FIFTY YEARS AGO,
AND
WHEN I GET YOU ALONE TO-NIGHT,

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Soft Sammy, and is responsible for the greater part of the fun. In this direction he receives valuable help at the hands of Messrs. Teddy Worth and Dame. Mr. Arthur Stratton as Search and Cowley and Rick. The piece is well mounted and the chorus adequate.

GRAND.—L. Mr. George Black; M. Mr. W. E. Piercy. Mr. George Black's pantomime, Cinderella, remains another week, and is doing good business at the East End house. Miss Rose Burke, the bright and vivacious Cinderella, is a distinct success, and her vocal efforts are received with enthusiasm. Miss Ena Cairns as an adequate Prince, and as Dandini. Miss Dollie Barrie could not well be improved upon.

PAVILION.—P. the City Varieties, Ltd.; M. Mr. W. P. Wells. Amasis heads the bill here this week and scores heavily in a bewildering exhibition of Oriental magic. The Seltini Trio are seen to advantage in an original pot-pourri act, their roller-skating being particularly clever. Shipper, a blind entertainer, contributes an acceptable turn, and pictures conclude.

PORTSMOUTH

THEATRE ROYAL.—L. & M. Mr. J. W. Boughton; A. M. Mr. A. A. Horner. The bright and sparkling pantomime, "Dick Whittington and His Cat," has now settled down to a prosperous run, and is continuing to draw large audiences. The principals are well established in their respective parts, and the performances now go with a rare swing and snap. It is undoubtedly the best pantomime presented here for some years, and Mr. R. H. Douglass, who has been responsible for the entire production, is to be congratulated.

NEW PRINCE'S THEATRE.—L. & M. Mr. J. W. Boughton; A. M. Mr. C. Johnson. "The Gambler's Sweetheart," presented by Miss Joan Marvin and Mr. Thomas Rhyde's company, is in the bill for this week. The leads in this thrilling episode are finely played by Miss Joan Marvin as Chiquita, Mr. Thomas Rhyde as Jack Hamlin, and Mr. Austin Dean as Carlos Mendoza. Other parts are capably portrayed by Mr. T. W. Lawrence, Mr. Albert Paine, Mr. Laurence Atkins, Mr. Mark Henry, Mr. Stephen Jackson, Mr. Larry McDougal, Mr. Horace Cobham, Mr. Bud Monroe, Mr. George Walker, Mr. Harry Roberts, Mr. Lester Leslie, Miss Renee Bevan, Miss Lizzie Maddock, Miss Nella Stuart, and Miss Rose Saville.

KING'S THEATRE.—L. & M. Mr. J. W. Boughton; A. M. Mr. Arthur Hollands. Miss Margaret Cooper, with her piano, is at the head of this week's attractions, and rendered several songs as only Margaret Cooper can. The audience were vigorous in their demands for more. Captain Frank Shaw's company presented an interesting Western play, "All Square." Miss Eaye Hayson displayed a remarkable soprano voice, accompanied on the piano by Moritz Lutzen. Other good turns were: Trevor and Ware, comedy duo; Yorke Sisters and Anderson, skating and dancing act; The Rials, comedy specialty act; the Three Meers, wire performers; and Haydee's Marionettes.

COLISEUM.—M. D. Captain A. W. Wright; A. M. Mr. Pratt. The programme for this week includes Joe Peterman's company in "The Paw-broker," Duncan's Colie Dogs, and the Larkum Brothers, novelty comedians. Other good turns are supplied by Nellie Sydnors, comedienne and dancer; Three Kaily Boys, vocalists and dancers; the McGregors, musical act; and pictures.

HIPPODROME.—M. D. Mr. W. De Frece; A. M. Mr. C. Thompson. Heading this week's bill is Herbert Jarney's revue-sketch "Enquire Within," including Robb Wilson and a large company. Other items are Rembrandt, the lightning cartoonist; Geo. W. Cunningham and Herman Marion, comedians; Warsaw Bros., burlesque musical act; Chas. Sherwin, comedian; Dorothy May, character comedienne; and Billy McIvor, tenor.

SCARBOROUGH.

THEATRE ROYAL.—P. The Northern Theatres Co., Ltd.; M. D. Mr. Wm. Robinson; G. M. Mr. Otto C. Culling; R. M. Mr. Stanley Hope. This week: Mr. Robert Courtneidge's Co. present "Oh! Oh! Delphine." Cast includes: Mr. Harry Brayne, Mr. Wallace Miles, Mr. Leslie E. Ward, Mr. Walter Thomas, Miss Mia Syvelin, Miss Theresa Kaye, Miss Rita Yule, Miss Rene Bagot, Miss Eva Kaymann, Miss Dorothy West, Mr. Goodyer-Kettley, Mr. Dan Agar, Miss Ruby Vyryan, Miss Mabel Stebbings, Miss Madeline Rose, Mr. J. B. Gordon, Mr. Fred Evison, Miss Nancy Benyon, Miss Annie Travers, and Miss Hilda Harris. M. Mr. Alexander Telford. Next week (twice nightly): "Quaker Girl."

ROYAL HIPPODROME.—P. The Jackson Family; A. M. Mr. Jas. Jackson. Second week (twice nightly): Messrs. Pouridge and Longden's Co. in "Robinson Crusoe." It is delightfully presented by a strong company and the clever dancing and singing of the various artistes, coupled with the humour introduced by Arthur White, of "New Detective" fame, and others, were greatly appreciated. The company included: Miss Lily Edwards, Miss Ada Bellfield, Miss Vera Hinds, Miss Nellie Rose, Mr. George Hyam, Mr. Charles Heslop, Mr. Donald Gilbert, Mr. Chas. Wade, Messrs. Victor and Louis, Mr. Arthur White, and Miss Dubois' troupe of Continental dancers.

PALACE THEATRE.—Sole L. The Northern Theatres Co., Ltd.; M. D. Mr. Wm. Robinson; G. M. Mr. Otto C. Culling; R. M. Mr. Norman M. Robinson. This week: Mr. Evelyn A. Dell's Co. present "The Old Home." Cast includes: Mr. Harry Loydale, Miss Eva Trevenna, Mr. Norman Leyland, Miss Harriette Loydale, Mr. Cliffe H. Astley, Mr. J. H. Edwin, Mr. Fred Stone, Miss Ethel Ashleigh, Mr. John Ernest, Mr. Harry Dean, Mr. Tom Baker, and Mr. Jack Turner.

PRINGLE'S EMPIRE.—Sole L. Pringle's Picture Palaces, Ltd.; M. D. Mr. Ralph Pringle; R. M. Mr. A. Jones. This week: Consul the Great, the famous chimpanzee; pictures.

PRINCE OF WALES.—P. Mr. E. B. Goulden; L. Messrs. R. Nightingale and S. Gordon; G. M. Mr. D. O. Clark. This week (once nightly and matinee Wednesday): "The White Slaves of London" is presented by Stanley Carlton and his company, including Wm. G. Marshall, Thos. Marshall, Geoffrey Broughton, R. P. Wilton, Ward Fry, Willie H. Vernon, Fred Condie, Dan Warden, Fred Garth, Cynthia Marshall, Florence Young, Mildred Chapman, Alice Thorne, Muriel Lawson, Annie Rose, Pauline Walker, Charlotte Bellinger, Nellie De Lacy, and Rubie Maude.

REGENT THEATRE OF VARIETIES, LTD.—M. D. Mr. W. Turner; G. M. Mr. Alan D. Dunbar. This week (twice nightly): "Wentworth Crake's" "Jack and the Beanstalk." Cast includes: Kitty Curtis, Dorothy Leach, Dorothy Winter, Mona Roy, Edgar Driver, Syd Kemp, Syd Crossley, Mancel Fane, A. Rimmer, L. Beaumont, and Mrs. Arthur's troupe of dancers, the Eight Model Maids. Mr. Maurice E. Whitaker conducts. Matinee, Saturday, 2.30.

ROYAL HIPPODROME.—P. Messrs. Wm. Hy. Broadhead and Son; G. M. Mr. H. Winstanley; R. A. M. Mr. Fred Bernado. This week (twice nightly): Fred Karno's "The New Slavey" introducing Jack McVillie and Miss B. Levey; Terry and Robinson (Nan and Col), comedienne; Blah and Blah, comedy acrobats and patters; Billy Rhodes, comedian; Three Dental Riskies, sensational gymnasts; Jack Stocks, comedian; John Paley, cornet and trumpet virtuoso; Leon Boeco, comedy conjurer; and Tom E. Hughes, vocal comedian.

OPERA HOUSE.—M. D. Mr. W. Turner; G. M. Mr. Alan D. Dunbar. This week: Mr. Tom Sherlock, tenor vocalist, in illustrated songs; and pictures.

NEW DEVONSHIRE THEATRE.—P. Mr. S. Mendelson; G. M. Mr. H. Sissons. This week (twice nightly): Marie Kendall, comedienne; Steve McCarty, eccentric comedian and vocalist; Lawson and Odel, dancers; Walton and Lester, comedy wizards; Max Lube, the human bird; How and Ardie, comedy acrobats; Wee Josie, Dutch comedienne and dancer; E. B. Seren's Russian Dancers and Singers.

SCARBOROUGH.

OPERA HOUSE.—M. D. Mrs. W. Peacock; M. Mr. G. H. Hawkins. This week (once nightly, and matinee Saturday): Mr. W. Watson and company in "Little Jack Horner." The cast includes: Misses Ety Waldron, Maimie Ellis, Ada Sinclair, Rosie Thompson, Olive Sinclair, Kitty Stebbings, Violet Stebbings, Cissy Stebbings, and Elsie May; Messrs. Joe Waldron, Wally Gilbert, Frank Miles, Arthur Lee, Frank Cole, James Dixon, Collin Vince, Malcolm Cumming, and Billy Waldron. Specialties by the Waldrons, Maimie Ellis, the Four Henriques, Elsie May, James Dixon, and Sisters Sinclair.

THEATRE ROYAL AND CINEMA.—S. P. Mr. and Mrs. E. L. Garside; M. Mr. E. L. Garside and Mr. Quinton Gibson. This week (continuous

HAVE NOW ORGANISED A NEW SEPARATE DEPARTMENT FOR IMMEDIATE AND MONDAY NEXT BOOKING **DAY'S VARIETY AGENCY.**

JOHN TILLER'S

ENTERPRISES AND PRODUCTIONS.

Pantomimes. CINDERELLA.

Written and Produced by JOHN TILLER.
PLAYING TO RECORD BUSINESS.

Cast includes—Bert Harrow, Laurie Wylie, Taggart Craughan, Teddy Gibbs, Eddie Foy, Thomas Mills, Nora Delany, Winifred Delevanti, Eve Lena, May Sharples, Fanny Wallace, &c

Shakespeare Theatre.

LIVERPOOL POST. Dec. 27, 1913.

There is no need for any cautious hesitancy in delivering judgment on "Cinderella." It is a success, a bright and happy success. It is just the sort of pantomime which makes an instant and genial appeal to all tastes. It has plenty of simple rlicking fun, plenty of dainty costumes, set off by a background of artistic scenery; plenty of rippling music and graceful dancing, plenty of novel ideas, with a few more elderly ideas to chaperone them, as it were—in short, plenty of everything that makes a pantomime worth going to see.

As might be expected of any production in which Mr. Tiller has a leading hand, pretty ballets and gay dances are a prominent feature. There are two troupes of little girl dancers—the Eight Merry Mites and the Twelve Little Roses—both of whom are in frequent evidence not only as dancers but as picturesque appendices of the ballet and chorus. These little people perform a series of delightful dances with astonishing agility and gracefulness, and are immensely popular.

COURIER, LIVERPOOL. Dec. 27, 1913.

"Cinderella," written and produced by John Tiller, is the pantomime at the Shakespeare Theatre this year. Its first performances yesterday were promising. They were vastly enjoyed by full houses. The popular verdict has been promptly favourable. The pantomime promises to maintain the reputation of the Shakespeare Christmas production for all-round excellence—for a happy combination of music and merriment entirely free from any objectionable feature. Mr. Tiller has produced many pantomimes, but none better than this. The most attractive dancing in the production is contributed by "The Eight Merry Mites" and "The Twelve Little Roses"—most delightful juvenile dancers with a versatile repertoire. The frequent encores yesterday, the obvious enjoyment of the house, the dash and co-ordination of the company, the melody, the gaiety, the sentiment, were all of a character that prophesies a successful run.

THE ERA. Dec. 31, 1913.

The production should prove very successful, judging by the manner in which it was received on Boxing Day by a large and pleased audience. The

pantomime has been put on in capital style by Mr. John Tiller, who ought to know something about such matters, while the company engaged is good all round. There are plenty of pretty girls, much fun, and picturesque scenery. One noticeable departure from the old-time story is that instead of the ball taking place in a palace, festivities are held in the open.

Some very acceptable specialties were introduced by the Eight Merry Mites (whose dancing was keenly appreciated), the Twelve Little Roses (clever dancers and vocalists), and the Californian Quartette of speciality dancers.

THE STAGE. Jan. 1, 1914.

John Tiller has lighted the lamp of pantomime here with "Cinderella," which will flash all over Liverpool. It was a sheer delight to be present and "assist" at the production of one of the most practical and pleasant of shows ever produced in Frazer Street.

EVENING EXPRESS, LIVERPOOL. Jan. 6, 1914.

There is not a dull moment throughout, and it goes with rare vim and éclat from the uprising of the curtain.

RED RIDING HOOD.

Written and Produced by JOHN TILLER.

Jan. 12, Metropole, Manchester.

PLAYING TO RECORD BUSINESS.

Jan. 19, Osborne, Manchester.

Cast includes—Gladys Sibel, Fred Lawrence, Marie Brian, Lucy Whalley, Sidney Renneff, Violet Cecil, Arthur Bell, Fred Russell, Dolly Prince, Len Gillette, Alex. Gillette, Florrie Page, &c.

MANCHESTER EVENING NEWS. Dec. 9, 1913.

King Pantomime, taking time by the forelock, makes his bow at Messrs. Broadhead & Salford House, where Mr. John Tiller's "Red Riding Hood" is being presented. As is usual with Mr. Tiller's productions, the dancing is a particularly strong feature.

LIVERPOOL EVENING EXPRESS. Dec. 16, 1913.

Splendid as Tiller productions have been in the past, the pantomime "Red Riding Hood," produced here this week, enhances the Tiller reputation considerably. Staged in ten lovely scenes, with beautiful lighting effects, smart comedians, and the famous Tiller dancing troupes, charmingly dressed, the tout ensemble leaves nothing to be desired.

THE STAGE. Dec. 18, 1913.

The season's business has commenced here with John Tiller's "Red Riding Hood," and with Tiller there is always triumph. All the brightness and vivacity usually associated with his pantomimes are here in excess.

THE ENCORE. Dec. 18, 1913.

The first of the Liverpool pantomimes opened on Monday last at the Pavilion, where John Tiller's "Red Riding Hood" played to enormous business. The production was played by a most excellent cast, and is both

witty and full of charming songs. The staging and dressing also make pleasing features.

LIVERPOOL PORCUPINE. Dec. 20, 1913.

Mr. John Tiller's pantomime "Red Riding Hood" has the distinction of being first in the field as far as Liverpool is concerned, and has reaped a rich reward for its enterprise. The spacious Pavilion is being crowded to its doors this week, and the big audiences have passed the unanimous verdict that a brighter, jollier show has rarely been seen in Lodge Lane.

LANCASHIRE POST. Dec. 20, 1913.

It is a typical Tiller pantomime of bright swinging tunes, pretty and skilfully arranged dances, picturesque stage effects and rollicking fun. Mr. Tiller is to be congratulated especially on achieving the atmosphere—which so many writers and producers of pantomime overlook—that children can appreciate. "Red Riding Hood" is a splendid pantomime for the youngsters, not only for the grown-up people who, in this holiday period, are glad to forget their years and abandon themselves to the enjoyment of gay colouring and breezy merit.

PRESTON HERALD.

There has not been a pantomime in Preston anything like as good as Tiller's "Red Riding Hood" since Tiller's "Amsterdam" visited the

Hippodrome some few years ago. "Red Riding Hood" is a sparkling show, gorgeously dressed. The comedy is excellent—the best, in fact, I have seen in pantomime outside London and the largest cities. It is screamingly humorous; I had become blasé so far as pantomime humour is concerned, but on Monday I sat back and roared with laughter. The staging is magnificent. Looked at from every point of view John Tiller has seldom sent out a finer show. No one should miss it; it is delightful to watch and sweet to hear; then a hearty spasm of laughter is thrown in here and there to complete the enjoyment. I shall go to see it again and again after that, time and space permitting.

MANCHESTER EVENING CHRONICLE. Jan. 6, 1914.

John Tiller's pantomime "Red Riding Hood" enters on its second week at the Hulme Hippodrome, and it is sure to attract large audiences. It is the best twice-nightly performance seen here for some time. Apart from the excellent comedy and singing, the dresses and scenery are excellent, the village and palace scenes being exceedingly well done. The show bubbles over with gaiety and jollity and the principal parts are well sustained. The three troupes of Tiller's dancers especially appeal to the audience.

ALADDIN.

Written and Produced by JOHN TILLER.

Jan. 12, Hippodrome, Preston.

PLAYING TO RECORD BUSINESS.

Jan. 19, King's, Manchester.

Cast includes—Ethel Negretti, Tom Gott, Edwin Jaye, Elsa Craig, Jack Audley, Nellie Corti, Nellie Grimshaw, Nora Stafford, Willie Amstell, Barney Dixon, Jimmie Pullin, &c.

MANCHESTER EVENING NEWS. Dec. 9, 1913.

Pantomime, in the shape of one of Mr. John Tiller's productions, is always welcome, even though it may anticipate Yuletide by a week or so. "Aladdin" has all the good qualities of its predecessors. The "book" is both up to date and full of humour, the dresses and scenery are excellent, and the dances are up to the Tiller standard.

MANCHESTER EVENING CHRONICLE. Dec. 9, 1913.

There is ample fun in the Tiller pantomime at the Junction Theatre. As in all Tiller productions too, nothing is lacking in the way of spectacular effect, and the splendid dresses of the principals and chorus, with an effective stage setting, make a series of striking pictures.

MANCHESTER EVENING NEWS. Dec. 16, 1913.

Mr. John Tiller presents another pantomime, and one could hardly wish to see a more enjoyable production than his "Aladdin." There are three troupes of dancers, including the Twelve Little Snowdrops, who are truthfully billed as "Juvenile Wonders."

MANCHESTER DAILY DISPATCH. Dec. 9, 1913.

Mr. John Tiller's pantomime at the Junction Theatre sparkles with humour.

LIVERPOOL COURIER. Dec. 30, 1913.

The familiar Aladdin and his wonderful lamp is the chosen story which, as produced last night, has a setting that calls for special praise. As in all Tiller's productions, well-trained dancers are much in evidence, and the Twelve Little Snowdrops certainly upheld the famous pantomime producer's reputation. It is altogether a pantomime of merit and mirth.

LIVERPOOL COURIER. Jan. 6, 1914.

Mr. John Tiller has easily surpassed all his previous efforts in the way of pantomime production in this entertainment. The specialties in the hands of the Tiller Girls and the Twelve Little Snowdrops are of the prettiest and most skilful, the dancing being of a character which interests while it astounds the onlooker.

EVENING EXPRESS, LIVERPOOL. Jan. 6, 1914.

The second week of John Tiller's gorgeous pantomime, "Aladdin," was commenced last evening at the Pavilion, when a full house witnessed the production. Altogether the production is one of much excellence, and in keeping with the high standard of Tiller's pantos.

THE LIVERPOOL ECHO. Jan. 10, 1914.

The John Tiller "Aladdin" pantomime, which for a fortnight has been filling the Pavilion Theatre to overflowing twice every night, is with only one exception, and that too was a Tiller production, the best illustration Liverpool has seen of the perfection to which touring pantomime can be brought. Scenically it is most choice, and it is irreproachable also from a musical standpoint. An intelligent chorus goes through many beautiful evolution and groupings with easy grace and no fuss. This is specially so in the chorus accompaniments of one of the most tasteful renderings ever seen or heard of the famous rag-time "Wedding Glide." Of fun there is no end, and it is nearly all good fun.

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EASTERN PRESS, January 6, 1914.—"The next in importance comes the performance of Sharp's Tromboneers, who included Schubert's Sharp, a soloist distinguished enough to be called nationally famous. They give a musical turn with a setting appropriate to the title, 'The Officer's Quarters.' Their programme includes music ranging from the 'Hallelujah Chorus' to some pantomime airs, and the effect at every point is brilliant."



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AMUSEMENTS IN BIRMINGHAM.

THEATRE ROYAL.—P. Prince of Wales (Birmingham) Co., M. D. Messrs. M. D. Davis and Philip Rowley, A. M. Mr. Frank Smith, M. D. Mr. Harry Rushworth. Once nightly. The management are in the happy position of justifiably exhibiting the announcement, "House Full." The pantomime, "Little Miss Muffet," is an excellent production and there have been no alterations of importance since the opening performance. The company work admirably together and the spectacular features are very beautiful. In the cast are Ernie Mayne, Bros. Griffiths, Jas. A. Wells, Will Gardner, Ella Relford, Maudie Scott, and Florence Phillips.

PRINCE OF WALES.—P. Prince of Wales Theatre, Ltd., M. D. Messrs. Milton Bode and John Hart, B. M. Mr. W. J. Andrews; Mus. D. Mr. Harry Matthews. Once nightly. "Puss in Boots," pantomime, is attracting crowded audiences and a long run is predicted. Willie Bard, G. E. Elliott, George Gregory, and Violet Lorraine are the principals, as they are all very popular. There are some gorgeous scenes, and the warm approval of enthusiastic onlookers is well merited.

ALEXANDRA.—P. Mr. Leon Salberg, A. M. Mr. W. T. Guest. "Cinderella," has proved a popular pantomime, and there are indications that records will be broken this year. A good all-round cast includes Edward Lewis, Leo Bliss, Arthur R. Carlton, Costello Bros., Myra Hammon, Nellie Le Breton, Ena Macdonald, and Lytton and De Silva.

BORDELEY PALACE.—P. Messrs. Moss Empires, Ltd., L. M. Mr. Morton Powell. "Beauty and the Beast" promises to run longer than any pantomime has done previously at this hall. It is beautifully staged, and a strong company of talented and hard-working artists includes Jack Shires, Brothers Hannaway, and Des Deborough.

EMPIRE.—P. Messrs. Moss Empires, Ltd., A. M. Mr. Walter Bellian; Asst. M. Mr. Percy Whittom; M. D. Mr. J. Clegg. Twice nightly. A good all-round bill is headed by Arthur Roberts, in his funny sketch, "Full Sunday," written by Arthur Falkland; Ernest Shand always has something fresh, and he keeps the audience in merry mood; Henry Clive and Mabel Bunney present a smart comedy sketch, entitled "Hooray"; Mills and Auguste are clever comedy jugglers; Frank Wilson knows how to handle a bicycle; Mr. and Mrs. Gordon, who score in a versatile entertainment; Ida Reilly is a dainty comedienne; and Billy Hobbs is a lively coon impersonator and dancer.

ASTON HIPPODROME.—P. Aston Hippodrome, Ltd., M. D. Mr. S. T. Newsome; A. M. Mr. Jack Bates; Mus. D. Mr. J. Jackson. Twice nightly. A good bill is headed by Edward Morris's company, with Mr. Gilbert Yorke, in "An Emperor's Sword"; Virginia Betts and James H. Keith present a new Continental vaudeville entertainment in novel settings; Jack Truman possesses a beautiful tenor voice; Housins and it is comedy jugglers; Mignone and Frastelle give an artistic entertainment, entitled "An Evening at Home"; a farcical frolic is a good description of the act submitted by Whittome, Howard and Barton; Rell and Buti are up-to-date comedians; and Oliver Conroy is a lively comedian.

GALETT.—P. Mr. B. Kennedy; A. M. Mr. W. H. Helden; Asst. M. Mr. B. T. Brough. Twice nightly. The bill is headed by the Seven Wulfrans, in their comedy act, "Fun in a Café," and Gipsy Woolfe and girls, in a pretty vocal scene; Ernest Montefiore is supported by a strong company in his musical dramatic scene, "The Little Colonel"; the Water Nymphs are a good attraction; the Four Kings dance splendidly; and Gloradio is a talented juggler.

The most picturesque costumes at the Mansion House Ball last evening were provided by Mr. "Willie Clarkson." Master Bowater was arrayed à la Lord Mayor, in full robes, and Miss Bowater personated Bunty, in "Bunty Pulls the Strings." Numerous other costumes provided by Clarkson ranged from a dashing little duke of the Georgian period to a French poodle and an angel (in flowing robe and feather wings) to a pink powder puff.

A woman may be pretty, vivacious and charming, but she will never be perfect if the contour of the figure does not harmonise with the models of beauty fashioned by the ancient sculptors. The Pharmacopoeia has been enriched by numerous preparations as various as inefficacious, but Galéine de Nubie, the extract of the Ethiopian plant used for centuries by the Nubian women, whose figures have been and are the admiration of all travellers, enjoys a double and wonderful property. Not only does its specific action strengthen, improve, and fortify the glands, but galvanises the nervous system and develops—without risk of obesity—the whole body. A month's treatment is often sufficient to give to the most dejected a superb throat, firm bust, and beautiful appearance.

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A FEW PRESS NOTICES.

"Natal Advertiser," Oct. 21, 1913: "The artistic act presented by Miss Violet Vernon and Mr. Norman Lester proved entirely acceptable as a refined and rather uncommon one. Miss Vernon is naturally endowed with all the attributes of physical perfection, and her act consists in posing in statuesque attitudes in an enormous gold frame, thus giving the presentation of a beautiful living picture. Her poses are many and varied, each out-trying the other in charm and majesty, and the pleasing effects are enhanced by the fine singing of Mr. Norman Lester, who contributes some splendidly rendered and appropriate songs during the act. Finally, Miss Vernon steps out of her frame and gives a most delightful serpentine dance. Last night these refined and clever artists were recalled many times, and proved exceedingly popular."—Hall-by-the-Sea.

"Natal Mercury," Oct. 21, 1913: "Violet Vernon and Norman Lester appeared in a dual performance. A huge frame formed the background of the sketch, and Violet Vernon was discovered in an artistic pose. Her posturing was very graceful, and as the lady is blessed with an elegant figure and dainty style she pleased the house. She simply assumed artistic attitudes and looked very charming in each one. As a finale she danced a rainbow dance, and recalled reminiscences of Louise Fuller as she revolved around the stage whirling voluminous silken drapery in coloured lights."—Hall-by-the-Sea.

"Pretoria News," Nov. 18, 1913: "Violet Vernon, assisted by Norman Lester, gave an excellent turn, the former a charming poseur" and the latter as a good singer.

The Apollo, Germiston.—Violet Vernon, in graceful dancing and posing act, supported by Norman Lester, the well-known baritone, was a good turn. The "Benoni Advertiser": "Miss Vi Vernon displays a remarkably well set up figure in pleasing classic poses, assisted by Norman Lester, a good baritone."—The Savoy.

The Transvaal Leader, Oct. 14, 1913: "Violet Vernon appeared in artistic poses and skirt dances, ably assisted by Norman Lester. Rounds of applause greeted her performance."—The Grand, Johannesburg.

The "Times of Natal," Oct. 28, 1913: "Miss Violet Vernon, in artistic poses, assisted by Mr. Norman Lester, baritone, was received with undoubted heartiness, and her dance was prettily performed."

The Grand, Pretoria, Nov. 19, 1913: "Violet Vernon, in her graceful posing act, was greatly appreciated, also the fine baritone of Mr. Norman Lester. This was an excellent turn."

Address, c/o "The Era."

ACTORS' ASSOCIATION.

Minutes of the council meeting held at 32, Regent-street yesterday. Present: Messrs. Clarence Derwent (in the chair), H. W. Mote (hon. solicitor), Norman Yates, Frederick Morland, John Mortimer, J. Benedict Butler, Adnam Sprange, Frederick James, F. J. Arlton, Marri Moncrieff, C. F. Collings, Duncan Young (secretary), and Miss Phyllis Broughton.

It was decided that Mr. Vernon Fortescue be thanked for his letter re "Twice Nightly," and informed that his name would be added to the list of the committee, and that the matter he had raised would be considered.

The Finance Committee report was read by Mr. Morland and adopted.

The following resolution was carried unanimously: "That an enquiry into the circumstances leading up to the disaster at Earl's Court be held by the Actors' Association on Monday, 19th, at 12 noon. Any director or member of the company who can throw light on the subject is invited to attend and give evidence." The following committee of enquiry was elected: Mr. Clarence Derwent (chairman), Messrs. C. F. Collings, F. J. Arlton, Adnam Sprange, Ben Webster, Frederick James, and John Mortimer. All communications re the Earl's Court fiasco should be addressed to the chairman of the enquiry committee at 32, Regent-street.

The hon. solicitor reported on five cases. The House Committee's report was read by Mr. Norman Yates and adopted.

The annual general meeting was fixed for Tuesday, Feb. 17, and the secretary was instructed to make arrangements accordingly. Messrs. Morland, Arlton, and Collings were appointed to draw up the annual report.

It was decided that the objects of the association be suitably printed or engraved and placed in a prominent position in the rooms of the association.

A committee meeting with regard to the "Twice Nightly" question was decided to be held on Thursday at 2 o'clock, those members who volunteered to act in conjunction with the council to be notified accordingly.

The secretary was instructed to write to the German Consul, asking for a copy of the German law affecting theatres.

Nominations:—Beatrice Grosvenor, John H. Moore, H. Scott Sunderland, Bert Morley, William Hall, Florence N. H. Atack, Mary Mayor Cooke, Peggy Tandy, and Vernon O. Crabtree.

Elections:—Adah Defral, Nixon Hold, and Kathleen Clanchy.

Mr. Adnam Sprange offered to act as secretary for Friday, 16th inst.

THEATRE ROYAL, WOOLWICH.

On Monday, Jan. 12, the Pantomime entitled "DICK WHITTINGTON AND HIS CAT." One of the brightest pantomimes of the year is Messrs. Harry Day and Edward Laury's "Dick Whittington," which this week occupies the boards at the Royal. Miss Willmott Karkeek possesses a handsome personality, and is a first-class principal boy. Her fine voice and clever acting soon made her a great favourite. Her chief items

"When love creeps in your heart," "Way down South," and a duet, "Take me in your arms and say you love me," with Alice, go well. As Alice Fitzwarren, Miss Rosie Dane is charming. In addition to the above duet she sings "Poppy Wopsy" and "You're my baby." Miss Juanita Lantia as second boy, Hubert, is good, as also is the second girl, May, as played by Miss Violet Ruffell. Miss Dorothy Cameron is sweet as the Fairy Cat, and possesses a good voice; her songs, "Silver Moon" and "The stars remind me of your eyes," are well rendered. Miss Dot Rossom is rightly placed as the Princess of Morocco; Mr. Harry Rennie, a clever comedian, is quite at home as Idle Jack; and Mr. George Loyal is very funny as the Dame, Martha Eliza. The Emperor of Morocco is regally enacted by Mr. Percy Davison, who is a graceful dancer and also the producer. Mr. John Harcourt is convincing as King Rat; Mr. James McWilliam as Alderman Fitzwarren works well; Messrs. F. and W. Bass create plenty of laughter as the Captain and Mate respectively. A clever performance is given by Mr. W. Pierpont as the Cat. Specialties are introduced by Len Trevor's Eight Merry Sparks. The scenery, effects, and costumes are in every way excellent.

Mr. Harry Ray and the Two Caldens are returning to town after three months' provincial tour. They are due to open at the Victoria Palace on Jan. 19.

Mrs. Percy Dearmer, the directress of the Children's Theatre Season at the Court Theatre, has decided to continue the season with performances of her own play, "The Cocky Bird."

Miss Cicely Hamilton will deliver an address to the Gallery First Night Club on Sunday. Mr. Norman V. Norman has been invited to take the chair.

Mr. Charles Hannan's four-act play, "A White Secret," has been secured for special performance at the Queen's Theatre, Longton, by Mr. Sherriff Howard.

The demand for seats for "The Girl Who Didn't" at the Lyric Theatre has induced Mr. Philip M. Faraday to add Wednesday matinees to the list of regular performances, and the first of these will be given on Wednesday next.

Mr. Tom B. Davis arranged to give a flying matinee of "A Place in the Sun" at the Prince's Theatre, Bristol, yesterday, the company returning in time for the evening performance at the Comedy.

Mr. Henry Tweedie, who has so successfully toured for many of the leading London managers, has entered into partnership with Messrs. Strong and Dare, of 99, Regent-street, W.

Mr. Charles Urban left for New York last Wednesday, and during the month that he is absent will be engaged on various projects connected with Kinemacolor.

"The late Peter Bijon," Mr. Harry Athol points out, in a letter to us, "was not one of the founders of the Water Rats. He joined that fraternity after it had been in existence for twelve years. The founders were Joe Elvin, Jack Lott, Harry Freeman, and George Harris, all of whom are still alive."

Miss Jeannie Holmes, who has just concluded a year's engagement as Mrs. Pixton in "Jane," has been engaged by Messrs. Sydney Blow and Will Collins for the part of Lucille in the latest American musical comedy, "The Red Heads," which is being played this week at the Pinesbury Park Empire. Through a printer's error the name of Miss Holmes does not appear on the programme.

Mrs. Georgina Weldon, who passed away at Brighton, in her seventy-seventh year, was not only a famous litigant, but a successful concert artist. When she appeared at the London Pavilion in the early nineties, then under the management of Mr. Edwin Villiers, and sang Gounod's "Ruth," her voice had lost much of its freshness, and her engagement was due more to her notoriety than her charm as a vocalist.

"DICK WHITTINGTON" AT THE CORONET.

(SECOND NOTICE.)

Where all was so good on the opening night there was little room for improvement, and suffice it to say that the panto is going great guns. Full of fun and frolic and replete with melody it is more than holding its own against all comers. Several new "wheezes" are introduced such as the "mental arithmetic" puzzle propounded by Idle Jack and the "alcoholic" tango dance extraordinary in Part II, Scene 2, the figures of which are originated by a bibulous stowaway, mistaken for an Argentine tango master. Speaking of this ubiquitous dance, a most enjoyable item is the graceful and sprightly tango dance by Murray King and Norah Dwyer in the attic, in "Swankers' Rents." No one in the company has improved more than pretty, lively little Constance Hyem, and her song and scene, "Tommy Atkins," is an immense success, and her song, "Hey! ho! can't you hear the steamer?" also goes splendidly. Miss Norah Dwyer is more charming than ever in her rendering of "Poppy wopsy" (ably assisted by a youth whose name is not given) and "You made me love you." George Grogie as Alderman Fitzwarren is funnier than ever, and Murray King's part of Idle Jack goes to a ripple of laughter the whole time. Mr. Jamie Dallas as Captain Pott "rocks" the house with laughter. Pauline Prim has also improved her "business" as Sylvia, the tabby cat, and George Fairhurst, the Demon Rat, Alma Robson as the light-footed friend of the felines, as well as the four grating Garrick Girls and the Swansons, are all well to the fore. Ivan Berlyn works hard and successfully as Phyllis Pushwinky, the Alderman's cuckoo cook. A merry run to the allotted span of pantomime performance may be safely predicted.

Large numbers are being attracted to the Grand Theatre, Croydon, this week, by J. Bannister Howard's grand pantomime, "Jack and the Beanstalk." The authors, Brian Daly and J. M. East, have kept to the original story fairly closely, and tenebrous music has been supplied by B. J. Paterson and Louis La Rondelle. As Jack, Miss Molly Wynne has made herself a great favourite, for she is well suited to the part. The part of Princess Pearl is in the clever hands of Miss Doris Lee, who sings and dances charmingly. A first-class dame has been found in Mr. Alfred Passmore, and he keeps the ball of merriment rolling in good style. In this he is ably assisted by Mr. Teddy Carlton as Simple William and Mr. Walter Walters as the King. The many other characters are in safe hands. The pantomime has been well produced by Mr. John M. East. The scenery is effective right through, prominent being the "Giantland" set, which is rendered additionally attractive by the introduction of a flying ballet. The full chorus and augmented orchestra render good service under the baton of Mr. Louis La Rondelle.

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An effective structural improvement has recently been made at the Theatre Royal, Plymouth, by which the stage boxes have been taken away, raised orchestra stalls being provided in the space thereby obtained.

Owing to the indisposition of Miss Minnie Raynor, who plays the Baroness in Messrs. Moreton and Heath's pantomime, "Cinderella," at the Theatre Royal, Bournemouth, Mr. Henry Cortisale, the stage manager, undertook the part at very short notice, and was complimented by the management.

H.R.H. Princess Louise (Duchess of Argyll) and a large party, including the Earl and Countess of Dunmore and Mr. Harold Boulton, occupied the Royal box at the Haymarket Theatre on the evening of the 6th inst. to see "Within the Law."

"A Royal Family" was given in the Drill Hall, Hinkley, on the 8th to large houses by well known local amateurs. Mr. Hawley made a capital Louis VII., and Mrs. Hawley made a dignified Queen Consort. Mr. D. B. Atkins acquitted himself well as the Cardinal, while the rôle of Father Anselm was in the capable hands of Mr. A. S. Atkins. Miss Hawley, an agreeable Angela, was well supported by Mr. J. E. Davis as Prince Victor, and Queen Ferdinand was ably portrayed by Mrs. A. S. Atkins.

"Who's Who in the Theatre," more voluminous than ever, is out again with many additions to its store of information. The work, which is compiled by John Parker and published by Sir Isaac Pitman and Sons at 7s. 6d., is of inestimable value to those who desire to learn about notable persons associated with the stage, and Sir Herbert Tree, who has written an appreciative foreword, is well justified in describing it as "a monument of industry which deserves the gratitude of everyone connected with the theatre." Within its 980 pages are also included London productions and revivals of plays, a list of English, Continental and American theatres, theatrical associations, and the seating plans of West-end theatres. As an interesting study, the family tree of famous theatrical families, from the Bancrofts to the Wrights in England, and from the Booths to the Wallacks in America, may be commended.

Yesterday afternoon Shakespeare's play, "Pericles," which was last performed in a London theatre nearly seventy years ago, was given as a dramatic reading at the Botanical Theatre, University College, Gower-street, under the direction of Mr. Acton Bond. It was on Saturday, Oct. 14, 1864, that Samuel Phelps revived "Pericles" at Sadler's Wells, and it was described as the most laborious and the most ambitious of the revivals for which his management had become famous. Phelps appeared in the title rôle.

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MUSIC HALL ARTISTES' WANTS.

WANTED. Wanted. Wanted.
Jan. 19. Jan. 19. Jan. 19.
by
SILENT TAIT AND AMEE.
SILENT TAIT AND AMEE.
SILENT TAIT AND AMEE.
SILENT TAIT AND AMEE.
SILENT TAIT AND AMEE.
SILENT TAIT AND AMEE.
Nov. Act.
The Business 14-minute Act on Record.
Everything carried.
Wire or write to
SILENT TAIT AND AMEE,
Public Hall Rogers.

A Unique, Original, and Clever Act.—Vide Program.
VICTORIA AND RAMOO,
VICTORIA AND RAMOO,
VICTORIA AND RAMOO,
VICTORIA AND RAMOO,
VICTORIA AND RAMOO,
The Crystal Pyramids.

The Only Act of its Kind in Existence.

A New Act that made good on its production.

WANTED, Four Dates After First Show.
Wanted, Known
Years Jan 19, Feb, and 16 March

This, Paiaee, Pudsey.

G. W. BLYTHE and MISS BLYTHE,
Medallist and Miner Hero,
and Famous Singing Pit Lassie.
In Mining Scenes, Education and Entertainment

WANTED Known, Vacant Monday next, Jan. 19, 26, Feb. 2 and 15. Shares or salary.

WANTED, Monday next through King's Hall,
Halesowen, closing by
BUTLER and WARD.
Lads and Gents, Comedy, Sixty, Pension, etc.

WANTED, Jan. 26 Feb. 2, by
THE BALMORALS.
A First-class Musical Comedy Act. Whatever
you've had before, this is different. Emp., Chamber
well, next Circus Barr

WANTED, Monday next
CLIFF AND KEAN, next
the Up-to-date Vocal Comedy and Novelty Dancing
Act. This Act is a sure thing on any programme.
Proof: Played all principal towns. Truth. Proceed
Bury. Wire, this, Palace, Evesham. Save time
House, 4, Elms-road.

WANTED, Monday, Feb. 2, to follow Congleton, Duo Comedy Sketch, "After the Tanro Ball," April 6, and onwards, to follow Fareham, Hants; Sept. 7, to follow Newcastle. All coms., **BARING BROS.,** Montpellier-chambers Cheltenham.

WANTED, Jan. 26, to follow Hartlepool for that outstanding Protean Normalcy.

WANTED, Monday next, by the famous
HAL and LAL,
Novelty Musical Vent. Speciality.
Real Ventriloquism. Mandolines, Bellia, Piano, &
P.H., Glyn Neath. P.a. 385, South-rd., Shemeld.

WANTED, Jan. 12, and on till March 1
KASIMIR and VIOLETTA
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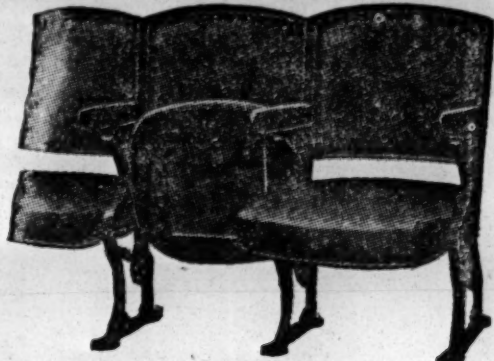
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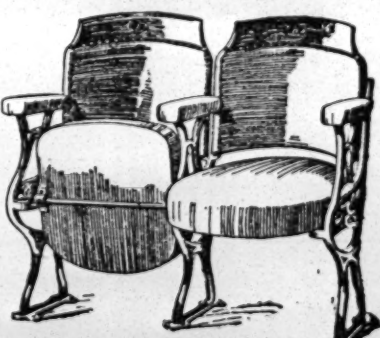
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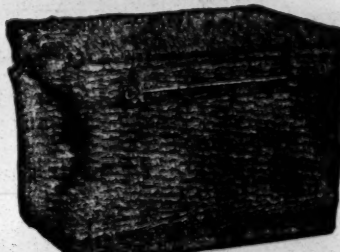


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ing themselves will be
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Rehearsal at 11.30
Philip Braham's Co., "Alice-up-to-Date,"
Footers, Fourteen Colonial Boys, Ernie Leno,
Vine and Brewer, Meymotts, Elsie Faye and Co.,
Five Cliftons, Leeds and Le Mar, Bioscope.

OXFORD.

Rehearsal at 12
E. C. Rolfs Co., George Formby, Seven Bramusas,
Phil Kaufmann, Minnie Leslie, Chink,
Minnie Kaufmann, The Bros. Huxter, Alis Lukos,
Geo. D'Albert, Bioscope.

TIVOLI.

Rehearsal at 12
George Formby, Charles Hart, The Four Elles,
Harold Montague, Nella Webb, Frank Armstrong,
May Henderson, Broughton and Creedon,
The Carbery Boys, Thornley-Dodds,
The Columbia Trio, The Rangers, Bioscope.

METROPOLITAN.

Rehearsal at 12.45
Lily Smith, Joe Peterman, Carbery Boys,
The Meymotts, James Waters, Dori and Leonard,
Lona Wayne, Enzer Trio, Bioscope.

CHELSEA.

Rehearsal at 12
Walter Bird's Co., 14 Colonial Boys, Harold Montague,
Jenny Castelle, George D'Albert, Sados and Asst.,
Guy and Grahame, Lona Wayne, Rangers,
Broughton and Creedon, Mart and Pep, Bioscope.

EUSTON.

Rehearsal at 12
Betty Barclay and Baritone,
Sydney James' Strolling Players, Chas. Cohan,
Barrington and Co., Nellie Wallace, Frank Melvin,
George Barrett and Co., Mart and Pep, Kauchele,
Ernie Leno, Bioscope.

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SOUTH LONDON.

Rehearsal at 12
R. C. Buchanan's Co., "Sinbad the Sailor,"
Frank Melvin, Bioscope.

WALTHAMSTOW PALACE.

Rehearsal at 1
Craig and Bulmer's Co., "Should a Woman Tell?"
Scott and Whaley, H. Bomp, Harry Bedford,
Belle Davis, Hayes and Merritt, The Howards,
Julian Ross, Elsie Faye and Co., Bioscope.

EAST HAM.

Rehearsal at 12
Craig and Bulmer's Co., "Should a Woman Tell,"
Scott and Whaley, Jack Whiteford, The Mackays,
Polly and Day, The Crisps, Austen Temple,
Gertrude Bibby, Arthur Stacey, Bioscope.

TOTTENHAM.

Rehearsal at 2
George Formby, Harmony Four, Labrador and Negret,
Jack Marks, Belle Davis, Eleven Romps,
Mabel Costello, The Howards, Great Wieland, Bioscope.

BRIXTON EMPRESS.

Rehearsal at 12
O'Gust, Fritz Von Derra, Chas. Cohan,
Nora O'Gorman and Frayne Bros., Tom Wootwell,
Mezzetto, Auber, John and Lillian Grand, Bioscope,
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Lamberti, Olga, Edgar and Eli Hudson, Le Grohs, Aerial Comedy Wolken Trio, Lily Leonhard,
Jane Ayr, Bioscope.

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Rehearsal at 12 noon for:—
Mrs. B. Rasini's Revue "Cachet Ca,"
De Nanteuil, You-You, Gill Duc, Selection, Bioscope.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
"Cinderella," Woodward's: Seals, Walter Aubrey, Freda Coy, Victor King, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
"Oh! Joy," Vesta Tilley, Nixon Grey, Victor Courtney, Bioscope.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12 noon for:—
"Le Petit Cabaret," Gertrude Gittana, The Three Meeks, Haley's Juveniles, Conway George, The De Breans, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12.30 p.m. for:—
"Mind Your Backs," Gaudier's Animated Toy Shop, Lymman and Franklin, Devon and Earle, Elsie Hall, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Fred Kane's Co. in "The Hydro," Frederick Sylvester, Crystal and Saville, Vera Moore and Sister, Daisy Sloan, Tom Reno, Irene Penso, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12 noon for:—
Fred Kane's Co. in "The Steam Laundry," Berzac's Comedy Circus, Ra-Hon and Valentine, Ernest Scharrf, Daphne Wynne, J. A. Wilson, Richard Wally, Elsie Barleton, Bioscope.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Ernest Shand, Cockley, Harvey and Dunlevy, Seven Ragged Gipsy Girls, Four Cherries, Charles Hanbury, Edith Leitch, Chris Van Bern, Ira Voyce, Bioscope.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
"What Ho! Rag-Time," Shields and Rodgers, Walker and Lake, Piquo, Bioscope.

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